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THE HINDĪ MANUAL.

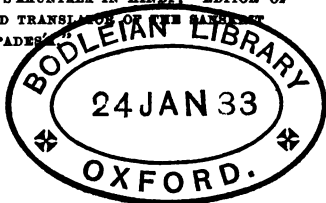
COMPRISING

A GRAMMAR OF THE HINDĪ LANGUAGE BOTH LITERARY
AND PROVINCIAL; A COMPLETE SYNTAX;
EXERCISES IN VARIOUS STYLES OF HINDĪ COMPOSITION;
DIALOGUES ON SEVERAL SUBJECTS; AND A
COMPLETE VOCABULARY.

BY

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THE URDŪ "ALIF LAILĀ"; AND TRANSLATOR OF THE SANSKRIT
"HITOPADEŚH"



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P R E F A C E.

THIS Manual is intended to give the essentials of Hindi in as concise a form as possible. All avoidable explanation has, therefore, been omitted; and the studious reader will, accordingly, find that the examples are so chosen as to suggest numerous points to which particular attention could not be drawn.

Every Hindi sentence and example in the book is taken from some work (mostly of recent date) by a native Hindû of a Hindi-speaking district: there is nothing here of what is called European Hindî, or Missionary Hindî. The examples were, therefore, not written to exemplify the rules, but are the natural expressions of men who had no expectation of their words' being used for such a purpose. Authority (volume and page) can be adduced for every Hindi sentence here printed. Four or five sentences in this book may be pronounced vulgar, and even accounted ungrammatical; but it seems undesirable to ignore undoubted facts, in a work professing to teach, not what an unsettled language ought

to be, but what it really is. Furthermore, the student's attention is directed to all deviations from approved usage by the words "occasional" or "rare."

Both the Nāgarī and the Roman characters are given, to adapt the book to two classes of learners.

As might be expected, there are varieties in the pronunciation of Hindī, not only according to the place in which it is spoken, but according to the status and education of the individual speaker. The transliteration here given is what its name imports; but the student must not be surprised to hear the vulgar in India employ forms of words which differ from this standard.

As an indication of the nature of these forms, the following examples are here given:—

Elegant Forms.	Vulgar Forms.	Meaning.
strī	istrī	woman
mûrkh	mûrakh	fool
prithwī	pirthī	the earth
sneh	neh	affection
prasann	parsan	pleased
vyay	bai	expenditure
sahasra	sahasar or sa- hansar	thousand
swāmi	sānī	master
aranya	raṇ	forest
khaliyān	kharihān	granary
daridra	daliddar	poor
yajmān	jijmān	a sacrificer

This Manual is not an abstract of anything that has gone before. It is original throughout; with all the incidents, good and bad, of originality. In it will be found points of idiom now noticed for the first time.

The treatment of the Verb and its numerous compound tenses is novel; the same remark applies to such subjects as the Participles, Emphasis, Ellipsis, and the Repetition of Words; and an attempt is made, as far as space permitted, to give due prominence to the important subject of Nominal Verbs. By the favour of Dr. G. W. Leitner I am able to give a very complete list of Colours. Actual pieces of dyed fabric with the native names attached have enabled me to compile this list with the facts before my face.

Practical utility has been studied, even in the Exercises, by selecting some to illustrate Indian ideas and customs, and others to show how English commercial and scientific ideas are rendered in Hindî. The Classified Idiomatic Sentences require only the introduction of explanatory paragraphs, to become a long treatise on Hindî Syntax.

The Student is counselled to refer to the Addenda before commencing his studies, so as to introduce the additional matter there given in the proper places.

Although I claim originality for the matter of this Manual, I do not intend any disrespect to my predecessors. On the contrary, it is a simple duty, on my part, to acknowledge the benefit I have derived from the able and masterly works of Mr. Hall, Mr. Beames, Dr. Hoernle, and the Rev. Dr. Kellogg. These scholars have all been pioneers in their respective departments of the subject; and I freely acknowledge my indebtedness to their works.

It is with much pleasure that I gratefully record my thanks for particular assistance rendered to me by Dr. Fitzedward Hall, D.C.L. Oxon., whose high scholarship and critical acumen have long been widely acknowledged. It has also been my good fortune to receive the friendly comments and corrections of Rājā Lachhman Singh, one of the ablest and most chaste of Hindī writers. Another excellent Hindī scholar, Navina Chandra Rai, whose scientific works attest the ability, force, and elegance with which he uses his vernacular, has given me welcome aid in the earlier part of the work. The able Persian Reader at Oxford, J. T. Platts, Esq., who is among the first of Urdū and Hindī scholars, has also favoured me with suggestions, of which I have gladly availed myself. These advantages have given to my Manual a finish and a correctness which it would not, otherwise, have possessed.

FREDERIC PINCOTT.

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HINDI MANUAL.

PART I.—GRAMMAR.



THE Hindî language makes use of the Nāgarī (or Sanskrit) alphabet, which is written, like the English, from left to right. The alphabet is simple, methodical, and legible; and is admirably adapted to the needs of the Hindî language.* The vowels have two shapes,—the initial, and non-initial.

	<i>a</i>	<i>ā</i>	<i>i</i>	<i>ī</i>	<i>u</i>	<i>ū</i>	<i>ri</i>	<i>ṛi</i>	<i>e</i>	<i>ai</i>	<i>o</i>	<i>au</i>
Initial	अ	आ	इ	ई	उ	ऊ	रि	ऋ	ए	ऐ	ओ	औ
Non-initial	।	ि	ी	ु	ू	ॄ	ॆ	ै	ॊ	ो	ौ	्

The consonants are methodically arranged under the following classes:—

Gutturals	क <i>k</i>	ख <i>kh</i>	ग <i>g</i>	घ <i>gh</i>	ङ <i>n</i>
Palatals	च <i>ch</i>	छ <i>chh</i>	ज <i>j</i>	झ <i>jh</i>	ञ <i>n</i>
Linguals	ट <i>t</i>	ठ <i>th</i>	ड <i>d</i>	ढ <i>dh</i>	ण <i>n</i>
Dentals	त <i>t</i>	थ <i>th</i>	द <i>d</i>	ध <i>dh</i>	न <i>n</i>
Labials	प <i>p</i>	फ <i>ph</i>	ब <i>b</i>	भ <i>bh</i>	म <i>m</i>
Semivowels	य <i>y</i>	र <i>r</i>	ल <i>l</i>	व <i>v</i> or <i>w</i>	
Sibilants, &c.	श <i>ś</i>	ष <i>sh</i>	स <i>s</i>	ह <i>h</i>	

* There are written characters, which represent running-hand forms of the Nāgarī. Two ordinary forms are called Kaithī and Mahājanī, which necessarily require some practice before they can be read with ease.

Besides the foregoing, a dot (·) is used to express the nasal twang frequently recurring; and two dots (:) represent the weak aspirate, *h*. There is also a complex character *jn* (ज्ञ), which in Hindî is pronounced like *gy* hard; and another, shaped ज्ञ, for *ksh*.

There is no non-initial form for short *a*, because every consonant, simple or compound, is supposed to be followed by short *a*, unless some other vowel is attached to it. The method of adding the vowels to the consonants will be understood from the following example:—

ka kâ ki kî ku kû kṛi kṛî ke kai ko kau kañ kah
क का कि की कु कू कृ कृ के कै को कौ कं कः

When two or more consonants occur without an intervening vowel, they are joined together in a simple manner so as to form one character. The letter *r*, however, undergoes change of shape when in combination. When immediately preceding another consonant, it is written as a small curve above it; thus चर्क *arka*; when immediately following another consonant, it is written as a short straight stroke beneath it; thus, आग्र *âgrâ*. The other combinations will be readily understood from the following examples:—

क्य क्र क्ल क्व क्क ख क्त क्य ग्य ग्ल ग्व ग्म ग्य ग्घ
ky kr kl kv kkh kt khy gn gy gl gv gm ghy ghr
घ्न क्न ग्न च च्च च्य ज्य ज्र ज्व ज्ञ ज्ञ् ज्ञ् ज्ञ् ज्ञ् ज्ञ् ज्ञ्
ghn nk ng chch chchh chy jy jr jv jj jjh jm nch nj
त्य त्त त्थ द्य द्ग द्द द्ध न्य न्त न्थ न्द न्न त्य त्र त्न
ty tt tth dy dg dd ddh ny nt nth nd nn ty tr tn
त्व त्क त्त त्थ त्प त्म त्स द्य द्र द्ध द्ग द्द द्ध द्ध द्ध द्ध
tv tk tt tth tp tm ts dy dr dv dg dd ddh dbh dhy
ध्र ध्व न्य न्व न्म न्स न्त न्द न्ध प्य प्र प्व प्ल प्प प्त प्स
dhr dhv ny nv nm ns nt nd ndh py pr pv pl pp pt ps
ब्य ब्र ब्ज ब्द ब्ध ब्म भ्य भ्र भ्य म्य म्र म्ल म्न म्म म्म म्म
by br bj bd bb bbh bhm bhr my mr ml mn mm mh yy

रु रू र्ग र्ज र्त र्य र्द र्घ र्प र्व र्स र्ज्ञ र्ण र्ण र्ण
 ru rû rg rj rt rth rd rdh rp rv rs rh ly lm ll lh
 व्य व्र ष्य व्र ष्र ष्र ष्र ष्र ष्र ष्र ष्र ष्र ष्र ष्र
 vy vr śy śr śv śn śl śch śm shy shv shk shṭ shṭh
 श्म श्प स्य स् स् स् स् स् स् स् स् स् स् स् स्
 shm shp sy sr sv sl sn sk st sth sp ss hy hr
 क क क क
 hv hl hm hn

When more than two consonants immediately follow one another, they are combined on the same principle as that above illustrated; thus, *tsv* is त्स, *mbli* is म्ब्लि, and so on.

Pronunciation.

Be careful to pronounce short *a* as the *a* in the word "America." The other vowels should receive the "continental" sounds; thus, *ā* as in "father"; *i* as in "pin"; *î* as in "police"; *u* as in "bull"; *û* as in "rule"; *ri* as in "brink;" *ri* the same longer; *e* as "ay" in "pay"; *ai* as "y" in "my," or "i" in "high"; *o* as in "note"; and *au* as "ow" in "now," or "ou" in "our." Colloquially the vowel *ri* is pronounced like the consonant and vowel *ri* (रि), or even *ir* (इर); thus कृपा *kripā* "compassion," is pronounced, indifferently, *kripā* or *kirpā*.

The consonants are sounded as in English, with the following exceptions:—The dentals are much more dental than in English; the teeth should be distinctly touched in their pronunciation. The linguals are more akin to the English dentals; and, in fact, English words containing *t* and *d* are written with lingual letters by Hindûs. To pronounce the linguals properly the tongue must be lifted higher and further back against the roof of the mouth than is customary in English, and this gives to these letters a somewhat hollow sound. When a dot is placed under the lingual ढ and ढ (thus ढ ढ), they are pronounced like *r* and *rh* respectively. These sounds are also delivered from the roof of the mouth, and do not differ greatly from the *d* and *dh*. They are, however, distinctly

different from the semivowel *r* (र), which must be trilled in Hindî, just as is the case in French or Italian. The letter *ś* (श) is got off the palate, and is sounded like "ss" in the word "session." It is nearer in sound to the English *sh* than it is to *s*. The Hindî *sh* is lingual and requires the tongue to be lifted well to the roof of the mouth. The pronunciation of the four *n*'s need cause no trouble. When conjoined as compounds with other consonants, their sounds are determined by the letters which immediately follow them; thus in pronouncing the words अङ्क *ank*, आङ्क *ānch*, अण्ड *aṇḍ*, अन्त *ant*, it is impossible to avoid giving to each *n* its proper pronunciation. Practically the dental *n* is very common; the lingual *n* occasionally occurs; the others are rare. The nasal of most frequent recurrence, and the sound which gives a peculiar tone to the whole language, is termed *anunāsik*, and is given by passing a vowel sound through the nose, just as the French pronounce such words as *bon*, "good." Examples are found in the words *kahān*, "where?" *tahān*, "there," which consist of *kahā* and *tahā* passed through the nose. A yet stronger nasalization is called *anuswār*, found in such words as *añs*, "share," *bāñh*, "arm." The distinction between *anunāsik* and *anuswār* is, however, too refined for vulgar practice, and the two are confounded together and written in the same manner; thus कङ्हा तङ्हा अङ्ग बाङ्ग. The letter *g* always has the *hard* sound, as in the words "begin," "begun;" this is also the case with the *gy* given as the pronunciation of ज्ञ; thus बिज्ञ must be sounded *big-ya* (not *bi-jya*).

A most important peculiarity of the Nāgarî alphabet remains to be noticed, viz. the aspirated letters. These do not differ in *kind* from the non-aspirates, but only in *intensity*. In pronouncing them, the letter *h*, which is connected with each of them in the Roman character, must not be, in the least, separated from the letters themselves, but must be understood simply as a symbol indicating intensity in sounding the letters. Thus क्क *kh*

differs from क *k* only in intensity, and some practice is required before the habit of properly uttering these consonants can be acquired by English people. Thus काना *kānā*, "one-eyed"; खाना *khānā*, "to eat," and कहाना *kahānā*, "to cause to speak," are as distinctly different from each other in sound as they are in sense.

In Hindî every letter should be fully and clearly pronounced, no letter being clipped short, as is sometimes done in English. When a letter is doubled, it must be fully sounded twice; as पट्टान, "a city" (*pron.* pat-tan). Final short *a* is not pronounced, except in poetry; thus the word गुण, which is theoretically *guṇa*, is pronounced *gun*, and so in all other cases. In the same way short *a* at the end of the base of a word is not pronounced even after the addition of terminations; thus कर *kar*, "do," करता *kartā* (not *karatā*), "doing." Words of two syllables containing short *a* in the second syllable, reject that letter when any termination beginning with a vowel is added; thus निकल *nikal*, "issue," निकला *niklā*, "issued." When a word ends in a compound it is the custom, colloquially, to insert short *a* before the final; thus, मूर्ख *mûrakh*, "a fool;" विप्र *bipar*, "a priest"; शास्त्र *śāstar*, "literature"; समुद्र *samudar*, or even *samundar*, "the ocean." Educated Hindûs consider *mûrkha*, *vipra*, *śāstra*, *samudra* to be the correct way of pronouncing such words. Short *a* is pronounced after a final *y*; thus, प्रिय *priya*, "beloved"; तिय *tiya*, "a woman"; also in a few monosyllables, as न *na*, "not"; छ *chha*, "six." These peculiarities of short *a* will give but little trouble, as they follow natural laws easy of recognition.

y is often pronounced like *j*, as युग *yug*, pronounced *jug*, "a yoke"; योग्य *yogyā*, pronounced *jog*, "suitable"; सूर्य *sûrya*, pronounced *sûraj*, "the sun."

sh is very often pronounced exactly like *kh*; thus दोष is either *dosh* or *dokh*; भाषा is *bhāshā* or *bhākhā*.

ph is often vulgarly pronounced as *f*.

As an exercise in pronunciation learn to carefully distinguish the sounds of the following words :—

कीड़ा *kīrā*, a worm.
 खीरा *khīrā*, a cucumber.
 काटना *kāṭnā*, to cut.
 कातना *kātnā*, to spin.
 कड़ा *karā*, hard.
 खड़ा *kharā*, erect.
 खरा *kharā*, pure.
 खरी *kharrā*, a curry-comb.
 कटा *kaṭā*, cut.
 कहा *kaṭṭā*, robust.
 खाहा *khaṭṭā*, sour.
 गाँधी *gā, o*, a cow.
 घाँधी *ghā, o*, a wound.
 मड़ा *garā*, buried.
 घड़ा *gharā*, a water-pot.
 गढ़ा *garhā*, a ditch.
 घोड़ा *ghorā*, a horse.
 गीरा *gorā*, a European.
 गाड़ी *gārī*, a carriage.
 गारी *gārī*, abuse.
 जाड़ा *jārā*, cold.
 झाड़ा *jhārā*, a purge.

दाल *dāl*, pulse.
 डाल *dāl*, throw.
 ढाल *dhāl*, a declivity.
 दो *do*, give,
 धो *dho*, wash.
 बकरी *bakrī*, a goat.
 बखरी *bakhrī*, a house.
 पड़ना *parṇā*, to fall.
 पढ़ना *parṇhā*, to read.
 बात *bāt*, a word.
 बाट *bāt*, a road.
 भात *bhāt*, boiled rice.
 भाट *bhāt*, a bard.
 मोटी *moṭī*, fat.
 मोती *motī*, a pearl.
 रोटी *roṭī*, bread.
 रोती *rotī*, crying.
 सात *sāt*, seven.
 साथ *sāth*, with.
 सठ *sāth*, sixty.

The Exercises given further on will serve as examples of transliteration, and for practice in pronunciation.

With respect to Accent it may be remarked that there is no general rule for accentuating any particular syllable; practice in speaking will rectify any improprieties. In the case of verbs the accent always falls on the root-syllable of simple verbs, and on the inserted *ā* of deriva-

tives. Thus, *sun'nâ*, "to hear," *sunâ'nâ*, "to cause to hear." By this accent the Indefinite Perfect of the one is distinguished from the 2nd pers. sing. Imperative of the other; thus, *sun'â*, "heard," but *sunâ'*, "do thou cause to be heard" (*i.e.* rehearse).

THE ARTICLE.

There is nothing in Hindî corresponding to the English "a" and "the." Unity and indefiniteness are expressed by the use of *ek*, "one," or *koî*, "some one"; as, *ek mânus* or *koî mânus*, "a certain man." Such words are much less frequently used than *a* or *an* in English. Definiteness is expressed by the demonstratives *yah*, "this," *wah*, "that," or, in certain cases, by the addition of *to* to the noun.

THE SUBSTANTIVE.

There are but two genders in Hindî, the masculine and feminine; and there is no rule by which words of the one class can be readily distinguished from words of the other. The gender of some substantives is necessarily decided by the sense; as *mânus*, "a man," *strî*, "a woman." These are the only words about which there is much certainty; the gender of the rest must be acquired by practice. This uncertainty affects all languages which, like the French, have but two genders. Some Hindî words are both masculine and feminine; some have recently changed their genders; and some (*e.g.* *or*, "side") change their gender with change of number.

Declension.

The following is the general scheme for declining Hindî nouns :—

	Singular.	Plural.
N.	घर <i>ghar</i> , a house.	घर <i>ghar</i> , houses.
A.	घर or घर को <i>ghar</i> or <i>ghar ko</i> , a house.	घर or घरों को <i>ghar</i> or <i>gharon ko</i> , houses.
D.	घर को <i>ghar ko</i> , to a house.	घरों को <i>gharon ko</i> , to houses.

	Singular.	Plural.
Ag.	घर ने <i>ghar ne</i> , by a house.	घरों ने <i>gharonē ne</i> , by houses.
G.	घर का <i>ghar kā</i> , of a house.	घरों का <i>gharonē kā</i> , of houses.
Ab.	घर से <i>ghar se</i> , from a house.	घरों से <i>gharonē se</i> , from houses.
Loc.	घर में <i>ghar men</i> , in a house.	घरों में <i>gharonē men</i> , in houses.
V.	हे घर <i>he ghar</i> , O house !	हे घरों <i>he gharo</i> , O houses !

In the Accusative and Dative, *ta, in* is often substituted for *ko*; *ko* is frequently both pronounced and written *kuñ* or *kūñ*, and around Dehli the particle *ne* is, oddly enough, sometimes used instead thereof; in the Ablative, *son* or *ten* may take the place of *se*; the Genitive *kā* is, dialectally, replaced by *ko*, *kau*, *kar*, or *kerā*; and the Locative *men* is also replaced by *mon*, *māñ*, *māhin*, *māñh*, &c. The Locative, also, takes other postpositions in different senses, as *par*, "at, upon," and *tak*, *lon* or *lauñ*, "up to"; as *us chār-pā, i par so rahā*, "he slept on that bed-stead"; *main ghar tak chalā gayā*, "I went up to the house." The Vocative is like the inflected form of nouns, but drops the final nasal in the plural. A few nouns deviate slightly; thus, *beṭā*, "a son," *he beṭā*, "O son!" (sometimes, also, *he beṭe*), *bhā, i*, "a brother," *he bhā, iyā*, "O brother!" *mā, i*, "a mother," *he maiyā*, "O mother!"

The foregoing scheme of declension is applicable to all nouns in the language, with the following modifications: Nouns ending in *i* or *ū* (long) shorten these vowels before the plural affix *-on*; those ending in *i* insert *y* also for euphony's sake. Thus, *mālī*, masc. "a gardener," *māliyon kā*, "of gardeners"; *pothī*, fem. "a book," *pothiyon kā*, "of books." Feminines ending in consonants, diphthongs, and *ā* (long), form the nominative plural* by

* What is said of the nominative, singular or plural, applies also to that form of the accusative which does not take the affix *ko*.

the addition of *-eñ*; and those ending in *i* or *ū*, add *-āñ*. Thus *rāt*, fem. "a night," *rāteñ*, "nights;" *pothī*, fem. "a book," *pothiyāñ*, "books;" *āñsū*, fem. "a tear," *āñsu, āñ*, "tears." Some nouns in short *i* optionally drop that vowel in the plural; thus *sampatti*, "success," *sam-patton kâ*, "of successes."

The most important deviation from the scheme, however, occurs in the case of nouns masculine (not purely Sanskrit) ending in long *ā*. These admit of true inflexion by changing that termination to *-e* in the oblique singular and nominative plural, and by dropping it altogether in the oblique plural. Thus:—

	Singular.	Plural.
N.	घोड़ा <i>ghorā</i> , a horse.	घोड़े <i>ghore</i> , horses.
A.	घोड़ा or घोड़े को <i>ghorā</i> or <i>ghore ko</i> , a horse.	घोड़े or घोड़ों को <i>ghore</i> or <i>ghoron ko</i> , horses.
D.	घोड़े को <i>ghore ko</i> , to a horse.	घोड़ों को <i>ghoron ko</i> , to horses.
Ag.	घोड़े ने <i>ghore ne</i> , by a horse.	घोड़ों ने <i>ghoron ne</i> , by horses.
G.	घोड़े का <i>ghore kâ</i> , of a horse.	घोड़ों का <i>ghoron kâ</i> , of horses.
Ab.	घोड़े से <i>ghore se</i> , from a horse.	घोड़ों से <i>ghoron se</i> , from horses.
Loc.	घोड़े में <i>ghore men</i> , on a horse.	घोड़ों में <i>ghoron men</i> , on horses.
V.	हे घोड़े <i>he ghore</i> , O horse!	हे घोड़ों <i>he ghoron</i> , O horses!

Pure Sanskrit words, such as *rājā*, "a king," *dātā*, "a giver," &c. retain the long *ā* throughout; thus *rājā kâ*, "of a king," *rājā, on kâ*, "of kings."

Exceptional peculiarities of inflexion are such as the following:—

Nom. Sing.	Nom. Plural.
धुआँ <i>dhū,āñ</i> , m. smoke.	धुएँ <i>dhū,eñ</i> .
भौ <i>bhauñ</i> , f. eyebrow.	भौवें <i>bhauven</i> .
गाँवो <i>gā,o</i> , f. cow.	गारं <i>gā,eñ</i> .
सोह <i>soñh</i> , f. oath.	सोएँ <i>so,eñ</i> .
रोम <i>rom</i> , f. downy hair.	रोएँ <i>ro,eñ</i> .

The following reject the final on adding the plural affix :—

Nom. Sing.	Genitive Plural.
गाँवो <i>gā,e</i> , f. a cow.	गाँवों का of cows.
रोम <i>rom</i> , f. downy hair.	रोमों का of hairs.
गाँव <i>gāñw</i> , m. village.	गाँवों का of villages.
नाँव <i>nāñw</i> , m. name.	नाँवों का of names.
पाँव <i>pāñw</i> , m. foot.	पाँवों का of feet.
दाँव <i>dāñw</i> , m. snare.	दाँवों का of snares.

Feminine diminutives in *-iyā* form the nominative plural by the addition of the nasal only; thus डिबिया *dibiyā*, “a small box,” डिबियाँ *dibiyāñ*, “small boxes,” गुड़िया *guriyā*, “a doll,” गुड़ियाँ *guriyāñ*, “dolls.” Feminines in *-ī*, at times, are made to form the nominative plural in three ways, at the option of the speaker; e.g. लकड़ी *lakṛī*, “a stick,” pl. *lakṛī*, *lakṛīñ*, or *lakṛiyāñ*, “sticks.”

Besides the inflexional method of forming the plural in *-on*, the same idea is frequently expressed by the addition of such words as *log*, “people,” *gañ*, “troop,” *jāti*, “species,” *jan*, “genus”; thus, *rājālog*, “kings,” *kukkurgan*, “dogs,” *strījāti*, “women,” *gurujañ*, “teachers,” *purushgañ kā*, “of men,” *strīgañ kā*, “of women.”

ADJECTIVES.

Adjectives generally are uninflected, and are simply placed before the substantives they qualify, as in English. Those ending in long *ā* are generally inflected; changing the final *ā* to *e* before all the cases masculine, except the nominative singular; and changing the *ā* to *ī* before

all feminine substantives, singular or plural. Thus, *barā ghorā*, "a large horse," *barē ghore par*, "on a large horse," *barē ghore*, "large horses," *barī ghorī*, "a large mare," *barī ghoriyon par*, "on large mares."

As the *Genitive Case* of nouns fulfils the functions of an adjective, it is treated as an adjective in Hindī, and the affix *kā* is inflected in precise accordance with the foregoing rule. Thus, *ghore kā khur*, "the horse's hoof," *ghore ke khur se*, "from the horse's hoof," *ghore ke khur*, "the horses' hoofs," *ghore kī kâthī*, "the horse's saddle," *ghore kī kâthiyân*, "the horse's saddles." Thus it is seen that *kā* is made to agree in gender with the substantive with which the genitive noun is constructed, and not with the genitive noun itself.

A few adjectives may be formed by adding *bhar*, "full," to nouns; as, *rât ko nîndbhar sonâ nahîn miltâ*, "sound sleep is not obtained at night."

The form *bharâ* produces several adjectives, such as, *malbharâ*, "replete with filth," *lâjbharâ*, "very modest," *bishbharâ*, "charged with venom."

In literature adjectives are frequently formed by the addition of *rûpī* to substantives; thus, *dharmrûpī*, "virtuous," *kashṭrûpī*, "grievous," *gyân-rûpī*, "scholastic," *saṁsârrûpī*, "terrestrial," *pratibimbrûpī*, "shadowy." This termination is sometimes changed to *swarûp* or *swarûpī*.

Adjectives denoting "deprivation" or "non-possession" are formed by the addition of *hîn* to substantives; thus, *buddhihîn*, "bereft of sense," *rûphîn*, "deprived of beauty."

Pandits form adjectives (and adverbs also) by the aid of *pûrvak*; thus, *niyampûrvak*, "regular," *mitratâpûrvak*, "amicable," *haṭhpûrvak*, "obstinate."

The word *saṁbandhī* is also employed, to produce adjectives; thus, *jvâlâmukhīsaṁbandhī*, "volcanic," *dhruv-saṁbandhī*, "polar," i.e. connected with the poles of the earth.

Comparison of Adjectives.

The Comparative is rendered by the ablative case in connection with an adjective, there being no *inflexions* in

Hindî to express degrees of comparison. Thus, *yah ghar us se barâ hai*, "this house is greater than that," *madhu se mîthâ*, "sweeter than honey," *wah lakrî is kâth ke tukre se lambî hai*, "that stick is longer than this piece of wood" (*lambâ*=long). The words *aur* and *adhi*k are used in the sense of "more" in forming comparatives; thus, *wah is se adhi*k *bhâri hai*, "that is much heavier than this," *yah aur burâ hai*, "this is worse" (i.e. more bad).

An elegant method of forming the comparative is by the aid of the word *apekshâ*, "comparison"; thus, *wah bâyû ki apekshâ adhi*k *thandâ ho jâtâ hai*, "that is becoming colder than the air" (lit. that, in comparison with the air, more cold is becoming). The cumulative comparative is expressed by the continuative verb; thus, *wah din din karâ hotâ jâtâ hai*, "it gets stronger day by day" (lit. that, day by day, strong, keeps on becoming).

Another method of expressing the comparative degree is by aid of the conjunctive participle; thus, *ek ek se barhkar thâ*, "each was greater than the other."

The words *bahut* and *barâ* are used in the sense of "very," to intensify a quality without indicating comparison; thus, *bahut bhâri patthar*, "a very heavy stone," *barâ chaurâ mârg*, "a very wide road," *barî bhâri bât*, "a very important affair."

The Superlative is expressed by using an adjective with the ablative of *sab*, "all"; thus, *sab se barâ*, "greatest" (lit. than all great), *yah briksh sab brikshon se ûnchâ hai*, "this is the tallest of trees" (lit. this tree than all trees is tall). Sometimes the locative is brought into use instead of the ablative; thus, *in peron men barâ yahî hai*, "this is the greatest of these trees" (in such sentences, however, *men* is the equivalent of the English "among").

The Superlative without comparison is rendered by two adjectives, the first in the ablative; thus, *achchhe se achchhâ*, "the best," *thore se thorâ*, "the least," *bahut se bahut*, "the extreme." The genitive, also, is similarly employed; thus, *achchhe ke achchhe dâ*n, "the best gifts." Sometimes the emphatic *hî* is employed instead of the ablative; thus, *bahut hî burâ*, "the worst" (e.g. *dhruv ke*

bahut hī pās ke sthān, "the places quite near to the pole," *lit.* "the pole's most near places"). The repetition of the adjective has, at times, a similar meaning; e.g. *bare bare dhoke wahān the*, "huge blocks were there."

The following sentences illustrate what is called the "absolute" comparative and superlative.

Kallū is fortunate.—Kallū sukhbhāgī hai.

कल्लू सुखभागी है

Mallū is more fortunate.—

मल्लू और सुखभागी है

Mallū aur sukhbhāgī hai.

Hannū is still more fortunate.—Hannū aur bhī sukhbhāgī hai.

हन्नू और भी सुखभागी है

Gunnū is the most fortunate.—Gannū sabse sukhbhāgī hai.

गन्नू सब से सुखभागी है

Reversing the position of the adverbial prefix intensifies the meaning; thus, *bahut gahrā* means "very deep," but *gahrā bahut* means "exceedingly deep." In literary Hindī the words *atī*, "very," *atyant*, "extremely," and *param*, "best," are also commonly employed in this sense; as *atikāl*, "a very long time," *atyant bhayānak*, "exceedingly terrible," *param sundar*, "most beautiful."

"Likeness," or "similitude," is often denoted by the addition of *sā* to adjectives, substantives, pronouns, or participles; as, *nīlā sā phūl*, "a blueish flower," *pīle se patte*, "yellowish leaves," *dārim sā daraktā hai*, "it splits like a pomegranate," *wah āg sī hai*, "it is like fire," *pawan sā chalnewālā ghorā*, "a horse swift as the wind," *sīdhā tīr sā mārg*, "a road as straight as an arrow," *tum sā komal*, "as delicate as you." Added to the genitive, it betokens likeness to something appertaining to the noun; as, *bāgh ke se dānt*, "teeth like those of a tiger," *siṅh kī sī dyuti ko*, "dignity like a lion's." The words *aisā*, *jaisā*, and *sarikhā* are used for a similar purpose; thus, *par kī aisī lakīron ko*, "feather-like streaks," *ap jaise bhale manushya*, "so worthy a man as you," *ko, ele sarikhe kāle aise ho jātā hai*, "it is becoming as black as coal." The affix *sā* is also used to intensify the sense;

thus, *unchā sā pahār*, "a very high mountain," *barē se ghore*, "very large horses," *bahut se mendak*, "very many frogs," *tanak sā bhī bal*, "even the smallest strength."

PRONOUNS.

The personal pronouns are declined as follows :—

	Sing.	Plural.
N. मैं	हम	
<i>main, I.</i>	<i>ham, we</i>	
A. & D. मुझे or मुझ को	हमें, हम को, हमों को	
<i>mujhe or mujh ko, me,</i>	<i>hamen, ham ko, hamon ko,</i>	
to me.	us, to us.	
Ag. मैं ने	हम ने, हमों ने	
<i>main ne, by me.</i>	<i>ham ne, hamon ne, by us.</i>	
G. मेरा, मेरे, मेरी	हमारा, हमारे, हमारी	
<i>merā, mere, merī, of me,</i>	<i>hamārā, hamāre, hamārī, of</i>	
my, mine.	us, our, ours.	
Ab. मुझ से	हम से, हमों से	
<i>mujh se, from me.</i>	<i>ham se, hamon se, from us.</i>	
Loc. मुझ में	हम में, हमों में	
<i>mujh men, on me.</i>	<i>ham men, hamon men, on us.</i>	

The use of the three forms of the genitive has been explained under Adjectives, p. 11.

	Sing.	Plural.
N.	तू <i>tū, thou.</i>	तुम <i>tum, you.</i>
A. & D.	तुझे , तुझ को <i>tujhe, tujh ko, thee, to</i> <i>thee.</i>	तुम्हें , तुम को , तुम्हों को <i>tumhen, tum ko, tumhon ko,</i> <i>you, to you.</i>
Ag.	तू ने <i>tū ne, by thee.</i>	तुम ने , तुम्हों ने <i>tum ne, tumhon ne, by you.</i>
G.	तेरा , तेरे , तेरी <i>terā, tere, terī, of thee,</i> <i>thy, thine.</i>	तुम्हारा , तुम्हारे , तुम्हारी <i>tumhārā, tumhāre, tumhārī,</i> <i>of you, your, yours.</i>

	Sing.	Plural
Ab.	तुझ से <i>tujh se</i> , from thee.	तुम से, तुम्हों से <i>tum se, tumhon se</i> , from you,
Loc.	तुझ में <i>tujh men</i> , on thee.	तुम में, तुम्हों में <i>tum men, tumhon men</i> , on you.

The personal pronouns constantly form the plural, colloquially, by the addition of *log*; thus, *hamlog*, "we," *tumlog*, "you"; and, in their case, *log* is inflected in the oblique cases; thus, *hamlogon kâ*, "our," *tumlogon kâ*, "your," &c.

To express the third personal pronoun the demonstratives *yah*, "this," and *wah*, "that," are employed, which are thus declined:—

	Sing.	Plural
N.	यह, इह, ई <i>yah, ih, î</i> , this.	ये, यह <i>ye, yah</i> , they, these.
A. & D.	यह, इसे, इस को <i>yah, ise, is ko</i> , this, to this.	इन्हें, इन को, इन्हीं को <i>inhen, in ko, inhon ko</i> , these, to these.
A.	इस ने <i>is ne</i> , by this.	इन ने, इन्हीं ने <i>in ne, inhon ne</i> , by these.
G.	इस का <i>is kâ</i> , of this.	इन का, इन्हीं का <i>in kâ, inhon kâ</i> , of these, their, theirs.
Ab.	इस से <i>is se</i> , from this.	इन से, इन्हीं से <i>in se, inhon se</i> , from these.
L.	इस में <i>is men</i> , on this.	इन में, इन्हीं में <i>in men, inhon men</i> , on these.

The demonstrative *wah*, "that," is declined thus,

	Sing.	Plural
N.	वह, उह, ऊ <i>wah, uh, û</i> , that.	वे, वह <i>we, wah</i> , they, those.
G.	उस का <i>us kâ</i> , of that.	उन का, उन्हीं का <i>un kâ, unhon kâ</i> , of those.
	&c.	&c.

The remaining pronouns are declined as follows :

Relative.

	Sing.	Plural.
N.	जो <i>jo</i> , who, which.	जो <i>jo</i> , who, which.
G.	जिस का <i>jis kâ</i> , of whom, of which.	जिन का, जिन्हों का <i>jīn kâ, jinhon kâ</i> , of whom, of which.

Correlative.

N.	सो <i>so</i> , that.	सो <i>so</i> , those.
G.	तिस का <i>tis kâ</i> , of that.	तिन का, तिन्हों का <i>tin kâ, tinhon kâ</i> , of those.

Interrogative.

N.	कौन <i>kaun</i> , who?	कौन <i>kaun</i> , who?
G.	किस का <i>kis kâ</i> , of whom? whose?	किन का, किन्हों का <i>kin kâ, kinhon kâ</i> , of whom? whose?

The indefinite pronouns, *koî*, "anyone," and *kuchh*, "anything, something," are peculiar, inasmuch as *koî* is declined in the singular only; thus, N. *koî*, "anyone," G. *kisî kâ*, "of anyone." *Kuchh* is indeclinable. An interrogative *kyâ*, "what?" applicable to things only has also no plural form. The singular inflected form is *kâhe kâ*, "of what?" *kâhe ko*, "for what?" and so on.

The pronouns may be used both substantively and adjectively. When substantively used they adhere to the schemes given above; when adjectively used the plural in *-on* is rejected, and the postposition added to the noun only. Thus, *wah naukar hai*, "he is a servant," *unhon kâ naukar yahân hai*, "their servant is here"; but, adjectively, *wah naukar yahân hai*, "that servant is here,"

un naukaron kâ khânâ, "the food of those servants" (never *unhon naukaron kâ*).

When respect is intended to be shown, the person addressed is styled *âp*. This word undergoes no change of form, but assumes the postpositions, as *âp ko*, *âp kâ*, &c., and forms the plural by addition of *log*, as *âplog*, *âplogon kâ*, &c. The same word *âp* is also used as a reflexive pronoun; but in this sense it is declined in the singular, as follows:—

- N. आप
âp, self.
- A. D. आप को, अपने को, अपने तईं
âp ko, *apne ko*, *apne ta'in*, self, to self.
- Ag. आप ने
âp ne, by self.
- G. अपना, अपने, अपनी
apnâ, *apne*, *apnî*, of self.
- Ab. आप से
âp se, from self.
- Loc. आप में, अपने में
âp men, *apne men*, in or on self.

Notice the shortening of the initial vowel: it is of much importance.

The plural is the same as the singular, except the Genitive *âpas kâ*, "of themselves," and the Locative *âpas men*, "among themselves." Vulgarly, *âpus kâ*, *âpus men*.

The reflexive pronoun is used as the substitute for the other pronouns, when referring to the subject of the verb. Thus, *main apnî pothî le jâtâ hûn*, "I am carrying away *my* book," *wah apne ghar ko jâtâ hai*, "he is going to *his* own house," *wah apne âmon ko khâte haiñ*, "they are eating *their* own mangos," *main âp jâtâ hûn*, "I myself am going."

The genitive is often *apânâ*, and even *apne âp kâ*; and a common form of the accusative is *apne âp*.

In rare instances, we find, instead of *âp*, the word *nij*, qualified possessively; thus, *na us ke nij ke liye hai*, "it is not for himself."

Pronominal Adjectives.—The most important of these are the following:—*itnā* or *ittā*, “this much,” *utnā* or *uttā*, “that much,” *jitnā* or *jittā*, “as much,” *titnā* or *tittā*, “so much,” *kitnā* or *kittā*, “how much?” *aisā*, “this-like, such,” *waisā*, “that-like, such,” *jaisā*, “which-like, as,” *taisā*, “that-like, so,” *kaisā*, “what-like? how?” These are all inflected, like adjectives (p. 10), according to the gender of the noun to which they refer.

Compound Pronouns.—These are constructed in the following manner:—*jo koî*, “whoever,” *jo kuchh*, “whatever,” *aur kuchh*, “something else,” *kuchh aur*, “some more,” *aur koî*, “someone else,” *aur koî*, “some other,” *aur kaun*, “who else?” *aur kyā*, “what else,” *sab koî*, “everyone,” *sab kuchh*, “everything,” *koî na koî*, “someone or other,” *kuchh na kuchh*, “something or other.” These compounds are subject to the same changes of inflexion as the simple pronouns; thus, *jis kisî kâ*, “of whoever,” *kisî na kisî kâ*, “of someone or other.”

Kuchh is often added to pronouns to impart to them an indefinite sense; thus, *kyā kuchh*, “whatever?” *kitnā kuchh*, “how much soever!” *kaisā kuchh*, “howsoever,” *bahut kuchh*, “a good deal.”

VERBS.

There is but one general scheme of conjugation in Hindî; and there are but very few irregular verbs. Nevertheless, from a refined delicacy in discriminating temporal relations, the Hindî verb is not such a simple affair as might be supposed.

The scheme of conjugation comprises the base, the infinitive or gerund, the noun of agency, three simple participles, and fifteen tenses. Of the tenses, three are formed from the base; viz.

1. The Aorist.
2. The Future.
3. The Imperative.

Six are formed from the Imperfect Participle; viz.

4. Indefinite Imperfect.
5. Present Imperfect.
6. Past Imperfect.

7. Contingent Imperfect.
8. Presumptive Imperfect.
9. Negative Contingent Imperfect.

Six are formed from the Perfect Participle ; viz.

10. Indefinite Perfect.
11. Present Perfect.
12. Past Perfect.
13. Contingent Perfect.
14. Presumptive Perfect.
15. Negative Contingent Perfect.*

Besides the foregoing, two forms produced with tenses of the verb *rahnâ* are sufficiently common to be shown in the paradigm of every verb ; for these I suggest the names, Progressive Present and Progressive Imperfect.

These two last forms express the idea that the action is, or was, going on at the present or past time respectively. These forms have remained unnoticed in former Grammars ; but they are of great importance in Hindî, and are in continual use in conversation.

The base may consist of one or more syllables, and may end in either a long vowel or a consonant.

The infinitive or gerund is formed by adding *-nâ* to the base. Verbs are entered in dictionaries in the infinitive form ; but the base can always be found by simply rejecting the final *-nâ* ; thus *karnâ*, "to do," base, *kar* ; *bhijwânâ*, "to have sent away," base, *bhijwâ*.

The noun of agency is formed from the infinitive, by changing *-nâ* to *-ne*, and adding the affix *wâlâ*, *wâl*, *wârâ*, *hârâ*, or *hâr*. Thus, from *karnâ*, "we get to do," *karnewâlâ*, "a doer" ; so also from *denâ*, "to give," *denewâlâ*, "a giver. When the three latter affixes are applied, chiefly in the Eastern Hindî district, the final *â* of the infinitive is altogether rejected ; thus from *karan* (= *karnâ*) comes *karanhârâ* or *karanhâr*, "a doer," and from *den* (= *denâ*), *denwârâ*, *denhârâ*, or *denhâr*, "a giver." In this way from *honâ*, "to be," comes both *honestwâlâ* and *honesthâr*, "what is to be."

* The names of the tenses are partly adopted from Mr. Kellogg's excellent Hindî Grammar.

The imperfect participle is formed from the base by affixing the syllable *-tâ*; thus, from *kar* comes *kartâ*, "doing," from *ho* comes *hotâ*, "being," and from *de* comes *detâ*, "giving," and so on.

In the Eastern district, this participle is formed by the addition of *t* only; as *karat*, for *kartâ*; and, in parts of the Western district, we meet with both *t* and *tu*; thus, *karat* or *kartu*, for *kartâ*, "doing."

The perfect participle is formed from the base by affixing thereto the letter *â*; thus, *chhornâ*, "to abandon" (base *chhor*), *chhornâ*, "abandoned," *márnâ*, "to strike" (base *mâr*), *márnâ*, "struck." There are seven* verbs in Hindî which form the perfect participle in a slightly irregular manner. They are the following:—

Infinitive.	Perf. Part.
होना	हुआ
<i>honâ</i> , to be.	<i>hu,â</i> , been.
करना	किया
<i>karnâ</i> , to do.	<i>kiyâ</i> , done.
देना	दिया
<i>denâ</i> , to give.	<i>diyâ</i> , given.
लेना	लिया
<i>lenâ</i> , to take.	<i>liyâ</i> , taken.
जाना	गया†
<i>jânâ</i> , to go.	<i>gayâ</i> , went.
ठानना	ठया
<i>thânnâ</i> , to determine.	<i>thayâ</i> , determined.

It will be seen that, except the last, these verbs are the commonest in every language, which no doubt accounts for the irregularity. The regular form *karâ*, "done," instead of *kiyâ*, is commonly heard in some places, especially around Farukhâbâd.

These little deviations in the formation of the participles

* The verb *marnâ*, "to die," sometimes has *mu,â*, "dead," or "cursed," for past participle; and verbal bases ending in long vowels shorten them, thus, *pîndâ*, "to drink," becomes *piyâ*, "drunk."

† The regular form *jâyâ* will be mentioned further on.

produce no irregularity of conjugation; for, whatever form of participle be adopted, that form is carried through the tenses to which it is applicable, with perfect regularity.

The two auxiliary tenses are as follows:—

Sing.	Plural.
मैं हूँ <i>main hūn</i> , I am.	हम हैं <i>ham hain</i> , we are.
तू है <i>tū hai</i> , thou art.	तुम हो <i>tum ho</i> , you are.
वह है <i>wah hai</i> , he is.	वे हैं* <i>we hain</i> , they are.
मैं था <i>main thā</i> , I was.	हम थे <i>ham the</i> , we were.
तू था <i>tū thā</i> , thou wast.	तुम थे <i>tum the</i> , you were.
वह था <i>wah thā</i> , he was.	वे थे <i>we the</i> , they were.

In the last tense it is seen that *thā* becomes *the*, in the plural. In the feminine the forms are, *main thī*, "I was," *ham thīn*, "we were," &c. These changes are in precise accordance with those of adjectives (see p. 10); and the long *ā* termination of all verbal forms is subject to the same changes; thus, *kartā*, "doing," becomes *karte*, *kartī*, *kartīn*, according to its use as a masculine plural, or feminine singular or plural. When the feminine *ī* follows a short *i*, it coalesces with it, as seen below.

	Singular.		Plural.	
	Masc.	Fem.	Masc.	Fem.
to do	करना <i>karnā</i>	करनी <i>karnī</i>	करने <i>karne</i>	करनीं <i>karnīn</i>
doing	करता <i>kartā</i>	करती <i>kartī</i>	करते <i>karte</i>	करतीं <i>kartīn</i>
done	किया <i>kiyā</i>	की <i>kī</i>	किये <i>kiye</i>	कीं <i>kīn</i>

* वह *wah* may also be used in the 3rd pers. plur. of all verbs.

	Singular.		Plural.	
	Masc.	Fem.	Masc.	Fem.
given	दिया <i>diyā</i>	दी <i>dī</i>	दिये <i>diye</i>	दीं <i>dīn</i>
taken	लिया <i>liyā</i>	ली <i>lī</i>	लिये <i>liye</i>	लीं <i>līn</i>
doer	करनेवाला <i>karnewālā</i>	करनेवाली <i>karnewālī</i>	करनेवाले <i>karnewāle</i>	करनेवालीं <i>karnewālīn</i>
I shall do	करूंगा <i>karūngā</i>	करूंगी <i>karūngī</i>	करूंगे <i>karūnge</i>	करूंगीं <i>karūngīn</i>
and so on in all cases.				

The conjugational terminations of the Aorist, in Hindī, are :—

	Sing.	Plural.
1st person	उं <i>ūn</i>	एं <i>en</i>
2nd person	ए <i>e</i>	ओ <i>o</i>
3rd person	ए <i>e</i>	एं <i>en</i>

The Future simply adds *gā* (changing to *ge*, *gī*, *gīn*, see p. 10) to the foregoing ; thus,—

	Sing.	Plural.
1st person	उंगा <i>uṅgā</i>	एंगे <i>eṅge</i>
2nd person	एगा <i>egā</i>	ओगे <i>oge</i>
3rd person	एगा <i>egā</i>	एंगे <i>eṅge</i>

The letter *w* is often inserted between the *e* of these terminations and bases ending in *ā*, *ī*, *e*, or *o* ; thus, *pīe* or *pīwe*, “he may drink,” *pīegā* or *pīwegā*, “he will drink.” Bases ending in *e* generally reject that letter altogether before all terminations of these three tenses ; thus, *de*, “give,” makes *dūn*, “I may give,” *dūngā*, “I shall give,” *dūn*, “let me give” ; *le*, “take,” *lūngā*, “I shall take,” *leṅge*, “we shall take,” &c. These changes are purely euphonic.

The Imperative is identical with the Aorist ; but it rejects the termination of the 2nd pers. sing. There is a respectful form of the Imperative, produced by the insertion of *ī* (changeable to *iy*) between base and termination ; thus, *māro*, “strike,” *māriyo* or *māriye*, “be pleased to strike,” *chalo*, “go,” *chaliyo* or *chaliye*, “be pleased to go.”

The syllable *gá* is, at times, superadded to the *-ye* of this respectful form; thus, *máriyegá*, "you will be pleased to strike," *chaliyegá*, "you will be pleased to go," &c. &c. When the base ends in a vowel, *j* is inserted before this *iy*, for the sake of euphony; thus, *pí*, "drink," *píjiye*, "be pleased to drink," *sí*, "sew," *síjiye*, "be pleased to sew"; and diphthongs are simplified, thus, *ho*, "be," *hújiye*, "be pleased to be," *le*, "take," *líjiye*, "be pleased to take," *de* "give," *díjiye*, "be pleased to give." The verbs *karná* and *marná* are apparently anomalous: thus, *kar*, "do," *kíjiye*, "be pleased to do," *mar*, "die," *mújiye*, "be so good as to die" (but see the perfect participles of these words, based, on *kí* and *mú*, respectively, p. 20 and note).

The student will now be prepared to follow the conjugation of a verb; and the verb which presents the greatest number of euphonic variations is the common word *honá*, "to be."

Infinitive.—होना *honá*, "to be."

Noun of Agency.—होनेवाला, होनेहारा, होनेहार, होनिहारा, होनिहार, होनहार, *honewála*, *honehára*, *honehár*, *honihára*, *honihár*, *honhár*, "be-er," "about to be."

Imperfect Participle.—होता, होत, *hotá*, *hot*, "being."

Perfect Participle.—हुआ *huá*, "been."

Conjunctive Participle.—हो, होके, होकर, होकरके, *ho* *hoke*, *hokar*, *hokarke*, "having been."

Tenses from the Base.

Aorist.—I may be, I shall be, I am, &c.

Sing.	Plural.
मैं हो or होज <i>main hon or ho,ûn</i> .	हम होय, हो or होवें <i>ham hon,e,* hon, or howen.</i>
तू होय, होवे or हो <i>tû ho,e,* howe or ho.</i>	तुम हो or होओ <i>tum ho or ho,o.</i>
वह होय, होवे or हो <i>wah ho,e, howe, or ho.</i>	वे होय, हो or होवें <i>we hon,e, hon, or howen.</i>

* *Ho,e* and *hon,e* are pronounced *hoy* and *hoñy*, respectively, each as one syllable.

Future.—I shall be, &c.

Sing.

मैं हूँगा or होऊँगा
main hūngā or ho,ūngā.

तू होगा, होयगा or होवेगा
tū hogā, ho,egāt or howegā.

वह होगा, होयगा or होवेगा
wah hogā, ho,egā, or howegā.

Plural.

हम होंगे, होयेंगे or होवेंगे
ham hongē, hon,ege* or howēge.

तुम होंगे or होओगे
tum hōge or ho,oge.

वे होंगे, होयेंगे or होवेंगे
we hongē, hon,ege,* or howēge.

Imperative.—Let me be, be thou, &c.

Identical with the Aorist; except as to the 2nd pers. sing., of which, the termination being rejected, the form is *tū ho*, “be thou.”

Tenses formed from the Imperfect Participle.

Indefinite Imperfect.—I would be, I had been, had I been, &c.

मैं होता
main hotā.

तू होता
tū hotā.

वह होता
wah hotā.

हम होते
ham hote.

तुम होते
tum hote.

वे होते
we hote.

Present Imperfect.—I am being or becoming, &c.

मैं होता हूँ
main hotā hūn.

तू होता है
tū hotā hai.

वह होता है
wah hotā hai.

हम होते हैं
ham hote hain.

तुम होते हो
tum hote ho.

वे होते हैं
we hote hain.

* Pronounced *hoñy-ge*, as two syllables.

† Pronounced *hoñ-gā*, as two syllables.

Past Imperfect.—I was being or becoming, &c.

Sing.	Plural.
मैं होता था main hotâ thâ.	हम होते थे ham hote the.
तू होता था tû hotâ thâ.	तुम होते थे tum hote the.
वह होता था wah hotâ thâ.	वे होते थे we hote the.

Tenses formed from the Perfect Participle.

Indefinite Perfect.—I was or became, &c.

मैं हुआ main hu,â.	हम हुए ham hu,e.
तू हुआ tû hu,â.	तुम हुए tum hu,e.
वह हुआ wah hu,â.	वे हुए we hu,e.

Present Perfect.—I was or have become, &c.

मैं हुआ हूँ main hu,â hûn.	हम हुए हैं ham hu,e hain.
तू हुआ है tû hu,â hai.	तुम हुए हो tum hu,e ho.
वह हुआ है wah hu,â hai.	वे हुए हैं we hu,e hain.

Past Perfect.—I was or had become, &c.

मैं हुआ था main hu,â thâ.	हम हुए थे ham hu,e the.
तू हुआ था tû hu,â thâ.	तुम हुए थे tum hu,e the.
वह हुआ था wah hu,â thâ.	वे हुए थे we hu,e the.

Contingent Perfect.—I may have been *or* become, &c.

Sing.	Plural.
मैं हुआ हों main hu,â hoñ.	हम हुए हों ham hu,e hoñ.
तू हुआ होवे tû hu,â howe.	तुम हुए हो tum hu,e ho.
वह हुआ होवे wah hu,â howe.	वे हुए हों we hu,e hoñ.

Presumptive Perfect.—I must have been *or* become, &c.

मैं हुआ हूँगा main hu,â hûngâ.	हम हुए होंगे ham hu,e hoñge.
तू हुआ होगा tû hu,â hogâ.	तुम हुए होंगे tum hu,e honge.
वह हुआ होगा wah hu,â hogâ.	वे हुए होंगे we hu,e hoñge.

The omitted tenses of *honâ* are of too rare occurrence to need further mention than that their form will be seen by the conjugation of the intransitive verb, which will now be fully set forth.

Infinitive.—चलना *chalnâ*, to go.

Base.—चल, go.

Noun of Agency.—चलनेवाला, चलनद्वारा, &c. *chalne-wâlâ*, *chalanhârâ*, &c., goer, about to go.

Imperfect Participle.—चलता, चलत, *chaltâ*, *chalat*, going.

Perfect Participle.—चला *chalâ*, gone.

Conjunctive Participle.—चल, चले, चलकर, चलके, चलकरके, *chal*, *chale*, *chalkar*, *chalke*, *chalkarke*, having gone.

*Tenses formed from the Base.**Aorist.*—I go, I may go, I shall go, &c.

Sing.	Plural.
मैं चलूँ main chalûn.	हम चलें ham chalen.
तू चले tû châlê.	तुम चलो tum chalo.
वह चले wah chale.	वे चलें we chalen.

Future.—I shall go, &c.

मैं चलूँगा main chalûngâ.	हम चलेंगे ham chalenge.
तू चलेगा tû chalegâ.	तुम चलोगे tum chaloge.
वह चलेगा wah chalegâ.	वे चलेंगे we chalenge.

Imperative.—Let me go, &c.

मैं चलूँ main chalûn.	हम चलें ham chalen.
तू चल tû chal.	तुम चलो tum chalo.
वह चले wah chale.	वे चलें we chalen.

Respectful Imperative.—चलिये chaliye, or चलियो chaliyo, चलियेगा chaliyegâ, “be pleased to go.”*Tenses from the Imperfect Participle.**Indefinite Imperfect.*—I would go, I had gone, had I gone, &c.

मैं चलता main chaltâ.	हम चलते ham chalte.
तू चलता tû chaltâ.	तुम चलते tum chalte.
वह चलता wah chaltâ.	वे चलते we chalte.

Present Imperfect.—I am going, &c.

Sing.

मैं चलता हूँ
main chaltâ hûn.
तू चलता है
tû chaltâ hai.
वह चलता है
wah chaltâ hai.

Plural.

हम चलते हैं
ham chalte hain.
तुम चलते हो
tum chalte ho.
वे चलते हैं
we chalte hain.

Past Imperfect.—I was going, &c.

मैं चलता था
main chaltâ thâ.
तू चलता था
tû chaltâ thâ.
वह चलता था
wah chaltâ thâ.

हम चलते थे
ham chalte the.
तुम चलते थे
tum chalte the.
वे चलते थे
we chalte the.

Contingent Imperfect.—I may be going, &c.

मैं चलता होऊँ
main chaltâ ho,ûn.
तू चलता होवे
tû chaltâ howe.
वह चलता होवे
wah chaltâ howe.

हम चलते हों
ham chalte hon.
तुम चलते हो
tum chalte ho.
वे चलते हों
we chalte hon.

Presumptive Imperfect.—I must be going, &c.

मैं चलता हूँगा
main chaltâ hûngâ.
तू चलता होगा
tû chaltâ hogâ.
वह चलता होगा
wah chaltâ hogâ.

हम चलते होंगे
ham chalte hongē.
तुम चलते होंगे
tum chalte hoge.
वे चलते होंगे
we chalte hongē.

Negative Contingent Imperfect.—Were I going, had I been going, &c.

Sing.	Plural.
मैं चलता होता main chaltâ hotâ.	हम चलते होते ham chalte hote.
तू चलता होता tû chaltâ hotâ.	तुम चलते होते tum chalte hote.
वह चलता होता wah chaltâ hotâ.	वे चलते होते we chalte hote.

Tenses from the Perfect Participle.

Indefinite Perfect.—I went, &c.

मैं चला main chalâ.	हम चले ham chale.
तू चला tû chalâ.	तुम चले tum chale.
वह चला wah chalâ.	वे चले we chale.

Present Perfect.—I have gone, &c.

मैं चला हूँ main chalâ hûn.	हम चले हैं ham chale hain.
तू चला है tû chalâ hai.	तुम चले हो tum chale ho.
वह चला है wah chalâ hai.	वे चले हैं we chale hain.

Past Perfect.—I had gone, &c.

मैं चला था main chalâ thâ.	हम चले थे ham chale the.
तू चला था tû chalâ thâ.	तुम चले थे tum chale the.
वह चला था wah chalâ thâ.	वे चले थे we chale the.

Contingent Perfect.—I may have gone, &c.

Sing.

मैं चला होऊँ
main chalâ ho,ûn.

तू चला होवे
tû chalâ howe.

वह चला होवे
wah chalâ howe.

Plural.

हम चले हों
ham chale hōn.

तुम चले हो
tum chale ho.

वे चले हों
we chale hōn.

Presumptive Perfect.—I must have gone, &c.

मैं चला हूँगा
main chalâ hūngâ.

तू चला होगा
tû chalâ hogâ.

वह चला होगा
wah chalâ hogâ

हम चले होंगे
ham chale hōnge.

तुम चले होंगे
tum chale hōge.

वे चले होंगे
we chale hōnge.

Negative Contingent Perfect.—Had I gone, &c.

मैं चला होता
main chalâ hotâ.

तू चला होता
tû chalâ hotâ.

वह चला होता
wah chalâ hotâ.

हम चले होते
ham chale hote.

तुम चले होते
tum chale hote.

वे चले होते
we chale hote.

Forms produced by help of rahnâ.

The Progressive Present.—I am going along.

मैं चल रहा हूँ
main chal rahâ hūn.

तू चल रहा है
tû chal rahâ hai.

वह चल रहा है
wah chal rahâ hai.

हम चल रहे हैं
ham chal rahe haiñ.

तुम चल रहे हो
tum chal rahe ho.

वे चल रहे हैं
we chal rahe haiñ.

The Progressive Imperfect.—I was going along.

Sing.

Plural.

मैं चल रहा था
main chal rahâ thâ.

हम चल रहे थे
ham chal rahe the.

तू चल रहा था
tû chal rahâ thâ.

तुम चल रहे थे
tum chal rahe the.


वह चल रहा था
wah chal rahâ thâ.

वे चल रहे थे
we chal rahe the.

The use of the two last forms will be understood by remarking that they are used to express an act actually in progress at the time spoken of. Thus, "I speak (or am speaking) Hindî," *main Hindî boltâ hûn*; "I am talking away in Hindî," *main Hindî bol rahâ hûn*; "I was yesterday speaking Hindî," *kal main Hindî boltâ thâ*; "I was at that moment talking away in Hindî," *usî chhîn main Hindî bol rahâ thâ*.

The very common verb *jānā*, "to go," is conjugated in precise accordance with the foregoing paradigm, its perfect participle being, however, *gayā*, "gone"; thus *main jātā hûn*, "I am going," *main gayā hûn*, "I have gone," *main jātā hotā*, "had I been going," *main gayā hotā*, "had I gone," &c. &c.

All *intransitive* verbs in the Hindî language are conjugated like *chalnā*.

 Remember that there are, of course, Feminine forms of all the tenses, except the Aorist and Imperative, framed by changing the terminations *-ā* and *-e*, to *-ī* and *-în*, respectively; thus, masc. *main chaltā hotā*; fem. *main chaltī hotī*; plur. masc. *ham chalte hote*; fem. *ham chaltī hotîn*.

TRANSITIVE VERBS.

In all the tenses formed from the base, and those formed by the help of the imperfect participle, transitive verbs are conjugated exactly like intransitive verbs; but the tenses deduced from the perfect participle are formed in a peculiar manner. In these last-mentioned tenses (throughout the greater part of the Hindî area), the

nominative form of the pronouns is discarded, and the agent takes its place. This change gives a passive construction to the verb, which, as a consequence, no longer agrees with the nominative or agent, but with the object or accusative. For example, *purush pothî parhî hai*, "the man is reading the book"; in this case the verb, being formed with the imperfect participle, agrees with the nominative *purush*. But in the past perfect tense we must say *purush ne pothî parhî hai*, "the man has read the book" (*lit.* by the man the book has been read).^{*} Here the agent *purush ne* is employed, and the verb becomes feminine to agree with the accusative *pothî*, "book." It is "the book" which "has been read," not "the man." This is an important peculiarity of Hindî, which must be clearly apprehended; but, however strange it may seem at first, a little practice will soon make it familiar.

Tenses from the Perfect Participle of Transitive Verbs.

The nominative assumes the form of the agent, and the verb agrees, in gender and number, with the object. The useful verb *karnâ*, "to do," is taken as an example.

Indefinite Perfect.—I did, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — *m. sing.* किया,
f. sing. की, *m. pl.* किये, *f. pl.* कीं.

main ne, tû ne, us ne, ham ne, tum ne, unhoñ ne — m. sing. kiyâ, f. sing. kî, m. pl. kiye, f. pl. kîn.

Present Perfect.—I have done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — किय है,
की है, किये हैं, की हैं.

main ne, tû ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ hai, kî hai, kiye hain, kî hain.

^{*} This is not the explanation of native scholars, and it admits of question; but it is that which commends itself to many Europeans.

Past Perfect.—I had done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्होंने — किया था,
की थी, किये थे, की थीं.

main ne, tû ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
thâ, kî thî, kiye the, kî thîn.

Contingent Perfect.—I may have done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्होंने — किया हो, की
हो, किये हो, की हो.

main ne, tû ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
ho, kî ho, kiye hoñ, kî hoñ.

Presumptive Perfect.—I must have done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्होंने — किया होगा,
की होगी, किये होंगे, की होंगी

main ne, tû ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
hogâ, kî hogî, kiye honge, kî hongî.

Negative Contingent Perfect.—Had I done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्होंने — किया होता,
को होती, किये होते, की होतीं.

main ne, tû ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
hotâ, kî hotî, kiye hote, kî hotîñ.

There are a few verbs which, although transitive in signification, do not usually take the case of the agent in the "Perfect" tenses. They are as follows:—*lânâ*, "to bring," *larnâ*, "to fight," *bolnâ*, "to speak," *bhûlnâ*, "to forget," *baknâ*, "to chatter." The same is true of compound transitives the last member of which is neuter, such as *le jânâ*, "to take away," *khâ jânâ*, "to eat up," *kar baiñhnâ*, "to finish off," *charh baiñhnâ*, "to overpower"; and of intransitive compounds, although the last member may be a transitive, such as *chal denâ*, "to go away," *ho lenâ*, "to accompany." What are called

Frequentatives and Acquisitives, also (see further on), although formed with *karnâ* and *pânâ*, never take the case of the agent. The verbs *samajhnâ*, "to comprehend," and *jannâ*, "to bear offspring," though intransitive, sometimes take the agent.

PASSIVE VERBS.

There being a bountiful supply of neuter verbs in Hindî, the verb is but seldom called upon to assume the passive form: when such a form is required, it is produced by adding the tenses of *jânâ*, "to go," to the perfect participle of some other verb. Thus, from *denâ*, "to give," comes *diyâ jânâ*, "to be given"; from *dekhnâ*, "to see," comes *dekhâ jânâ*, "to be seen." The conjugation is merely that of *jânâ*, and therefore need not be here repeated. The participle as well as the auxiliary must agree with the subject; thus, *koî purush dekhâ jâtâ thâ*, "some man was being seen," *koî strî dekhî jâtî thî*, "some woman was being seen," *we dekhe gaye the*, "they had been seen."

Even neuter verbs may assume the passive form in Hindî; but such forms are untranslatable into English.

It is here needful to introduce the following compound tenses; for, although some of them, especially the passive forms, are of rare occurrence in Hindî books, still it is impossible to attain a colloquial knowledge of the language until a familiarity with such locutions is attained. As the conjugation of these forms is perfectly regular, only the 3rd pers. sing. of each is given. A few of the simple tenses are introduced to complete the series of changes.

1. He may write.—Wah likhe.
2. He can write.—Wah likh saktâ hai.
3. He would (or might) write.—Wah likhtâ.
4. He could write.—Wah likh saktâ (or sakâ).
5. He should (or ought to) write.—Us ko likhnâ chahiye.
6. He must (or shall) write.—Us ko likhnâ hogâ.
7. He used to write.—Wah likhâ kartâ.

8. He may be writing.—Wah likhtâ howe.
9. He can be writing.—Wah likhtâ rah (*or* ho) saktâ hai.
10. He has been writing.—Wah likhtâ rahâ hai.
11. He might (*or* would) be writing.—Wah likhtâ hotâ (*or* rahtâ).
12. He could be writing.—Wah likhtâ ho saktâ (*or* sakâ).
13. He should (*or* ought to) be writing.—Us ko likhtâ rahnâ châhiye.
14. He must be writing.—Wah likhtâ hogâ.
15. He may have been writing.—Wah likh (*or* likhtâ) rahâ howe.
16. He can have been writing.—Wah likhtâ rah sakâ hogâ.
17. He will have been writing.—Wah likhtâ rah chukegâ.
18. He might (*or* would) have been writing.—Wah likhtâ rahâ hotâ.
19. He could have been writing.—Wah likhtâ rah sakâ hotâ.
20. He should (*or* ought to) have been writing.—Châhiye thâ ki wah likhtâ rahâ hotâ.
21. He must have been writing.—Wah likhtâ rahâ hogâ.
22. He may have written.—Us ne likhâ ho.
23. He can have written.—Wah likh sakâ hai (*or* hogâ).
24. He will have written.—Wah likh chukeyâ.
25. He might (*or* would) have written.—Wah likhe hotâ (*or* Us ne likhâ hotâ).
26. He could have written.—Wah likh sakâ hotâ.
27. He should (*or* ought to) have written.—Us ko likhnâ châhiye thâ.
28. He must have written.—Us ne likhâ hogâ.
29. It may be written.—Wah likhâ jâwe.
30. It can be written.—Wah likhâ jâ saktâ hai.
31. It might (*or* would) be written.—Wah likhâ jâtâ.
32. It could be written.—Wah likhâ jâ saktâ (*or* sakâ).
33. It should be written.—Châhiye ki wah likhâ jâwe.
34. It must be written.—Wah likhâ jâwegâ.
35. It may have been written.—Wah likhâ gayâ ho.
36. It will have been written.—Wah likhâ jâ chukeyâ.

37. It might (*or* would) have been written.—Wah likhâ gayâ hotâ.
 38. It could have been written.—Ho saktâ thâ ki wah likhâ gayâ hotâ.
 39. It should (*or* ought to) have been written.—Châhiye thâ ki wah likhâ gayâ hotâ.
 40. He is about to write.—Wah likhnewâlâ hai.

It will be seen that these expressions, some of which are phraseological, and not conjugational, are of the first importance to anyone endeavouring to express English ideas in the Hindî language. The forms here given are applicable to every idea; and each can be inflected through every person, singular and plural. Thus, if we wish to say, "I ought to have knelt," we take the 27th model sentence, and adapt it thus, "Mujh ko ghutne ke bal baithnâ châhiye thâ;" so, by the 17th model, "We shall have been walking," is "Ham chalte rah chukeñge;" and, by the 38th model, "The letter could have been sent," must be rendered by "Ho saktâ thâ ki chitthî bhijwâ dî gayî hotî." These numerous auxiliary compound tenses have heretofore remained unnoticed.

CAUSAL VERBS.

Simple verbs are generally made causal and doubly causal by the addition of *â* and *wâ*, respectively, to the base; thus, *chalnâ*, "to go," *chalânâ*, "to cause to go" (*i.e.* to propel, move, *or* drive), *chalwânâ*, "to cause (another) to cause to go" (*i.e.* to cause to be moved, driven, *or* propelled). Many of these causals are better translated by different words in English; thus, *sunnâ*, "to hear," *sunânâ*, "to tell" (*i.e.* to cause to hear), *sunwânâ*, "to cause to tell;" *parhnâ*, "to read," *parhânâ*, "to instruct" (*i.e.* to cause to read), *parhwânâ*, "to cause to instruct." A few more examples are here added by way of illustration.

	Simple Verb.	Causal.	Doubly Causal.
to fall	girnâ गिरना	girânâ गिराना	girwânâ गिरवाना
to melt	ghulnâ घुलना	ghulânâ घुलाना	ghulwânâ घुलवाना

	Simple Verb.	Causal.	Doubly Causal.
to ascend	chaṛhnâ चढ़ना	chaṛhânâ चढ़ाना	chaṛhwânâ चढ़वाना
to be hidden	chhipnâ छिपना	chhipânâ छिपाना	chhipwânâ छिपवाना
to burn	jalnâ जलना	jalânâ जलाना	jalwânâ जलवाना
to be pressed	dabnâ दबना	dabânâ दबाना	dabwânâ दबवाना
to arrive	pahunchna पहुँचना	pahunchânâ पहुँचाना	pahunchwânâ पहुँचवाना
to be saved	bachnâ बचना	bachânâ बचाना	bachwânâ बचवाना
to be sounded	bajnâ बजना	bajânâ बजाना	bajwânâ बजवाना
to meet	milnâ मिलना	milânâ मिलाना	milwânâ मिलवाना
to move	hilnâ हिलना	hilânâ हिलाना	hilwânâ हिलवाना
to fly	urñâ उड़ना	urânâ उड़ाना	urwânâ उड़वाना
to rise	uṭhnâ उठना	uṭhânâ उठाना	uṭhwânâ उठवाना

Many bases consisting of two short syllables, the latter of which is short *a*, reject that vowel in the causal, but not in the doubly causal form. Thus:—

to shine	chamaknâ चमकना	chamkânâ चमकाना	chamakwânâ चमकवाना
to seize	pakarnâ पकड़ना	pakrânâ पकड़ाना	pakarwânâ पकड़वाना
to be tried	parakhnâ परखना	parkhânâ परखाना	parakhwânâ परखवाना
to be introduced	parachnâ परचना	parchânâ परचाना	parachwânâ परचवाना

	Simple Verb.	Causal.	Doubly Causal.
to return	palatṇâ पलटना	palṭânâ पलटाना	palatṭwânâ पलटवाना
to be melted	pighalnâ पिघलना	pighlânâ पिघलाना	pighalwânâ पिघलवाना
to be scattered	bitharnâ बिथरना	bithrânâ बिथराना	bitharwânâ बिथरवाना
to wander	bhaṭaknâ भटकना	bhaṭkânâ भटकाना	bhaṭakwânâ भटकवाना
to blaze up	bhaṛaknâ भड़कना	bhaṛkânâ भड़काना	bhaṛakwânâ भड़कवाना
to understand	samajhnâ समझना	samjhânâ समझाना	samajhwânâ समझवाना
to move	saraknâ सरकना	sarkânâ सरकाना	sarakwânâ सरकवाना

Monosyllabic bases containing long vowels, shorten the vowel in the causal forms. Thus :—

to be awake	jâḡnâ जागना	jagânâ जगाना	jagwânâ जगवाना
to conquer	jîtnâ जीतना	jitânâ जिताना	jitwânâ जितवाना
to be wet	bhîḡnâ भीगना	bhigânâ भिगाना	bhigwânâ भिगवाना
to resolve	ghûmnâ घुमना	ghumânâ घुमाना	ghumwânâ घुमवाना
to swing	jhûlnâ झूलना	jhulânâ झूलाना	jhulwânâ झूलवाना
to sink	ḡubnâ डूबना	dubânâ डुबाना	dubwânâ डुबवाना
to forget	bhûlnâ भूलना	bhulânâ भुलाना	bhulwânâ भुलवाना

If the base end in a long vowel, besides its being shortened, regularly or irregularly, *l* is inserted, to prevent hiatus. The following are examples.

	Simple Verb.	Causal.	Doubly Causal.
to drink	pînâ पीना	pilânâ पिलाना	pilwânâ पिलवाना
to touch	chhûnâ छूना	chhulânâ छुलाना	chhulwânâ छुलवाना
to give	denâ देना	dilânâ दिलाना	dilwânâ दिलवाना
to wash	dhonâ धोना	dhulânâ धुलाना	dhulwânâ धुलवाना
to cry	ronâ रोना	rulânâ रुलाना	rulwânâ रुलवाना
to sleep	sonâ सोना	sulânâ सुलाना	sulwânâ सुलवाना

The diphthongs *ai* or *au* between two consonants in a monosyllabic base generally remain unchanged in the causal forms. Thus :—

to swim	pairnâ पैरना	pairânâ पैराना	pairwânâ पैरवाना
to sit	baiṭhnâ बैठना	baiṭhânâ बैठाना	baiṭhwânâ बैठवाना
to run	daurnâ दौड़ना	daurânâ दौड़ाना	daurwânâ दौड़वाना

Several neuter verbs with a short vowel in the base lengthen it in the causal (*instead* of adding â), but not in the doubly causal form. Thus :—

to be cut	kaṭnâ कटना	kâṭnâ काटना	kaṭwânâ कटवाना
to be buried	gaṛnâ गड़ना	gâṛnâ गाड़ना	gaṛwânâ गड़वाना
to be supported	thamnâ थमना	thâmnâ थामना	thamwânâ थमवाना
to be nourished	palnâ पलना	pâlnâ पालना	palwânâ पलवाना
to die	marnâ मरना	mârnâ मारना	marwânâ मरवाना

	Simple Verb.	Causal.	Doubly Causal.
to be laden	ladnâ लदना	lâdnâ लादना	ladwânâ लदवाना
to be tied	bandhnâ बधना	bândhnâ बांधना	bandhwânâ बधवाना
to issue	nikalnâ निकलना	nikâlnâ निकालना	nikalwânâ निकलवाना
to be pulled	khînchnâ खिंचना	khîchnâ खींचना	khînchwânâ खिंचवाना
to be plaited	guthnâ गूथना	gûthnâ गूथना	guthwânâ गूथवाना

Some verbs form the causals in a more or less irregular manner. Thus:—

to eat	khânâ खाना	khilânâ खिलाना	khilwânâ खिलवाना
to take	lenâ लेना	liwânâ लिवाना	
to enter	païthnâ पैठना	païthâlnâ पैठालना	
to lie down	leṭnâ लेटना	liṭânâ लिटाना	liṭwânâ लिटवाना
to be perforated	chhidnâ छिदना	chhednâ छेदना	chhidwânâ छिदवाना
to be filed	ritnâ रितना	retnâ रेतना	ritwânâ रितवाना
to be melted	ghulnâ घुलना	gholnâ घोलना	ghulwânâ घुलवाना
to appear	dîkhnâ दीखना	dekhnâ देखना	dikhlanâ दिखलाना
to remain	rahnâ रहना	rakhnâ रखना	rakhwânâ रखवाना
to be rent	phaṭnâ फटना	phârñâ फाड़ना	pharwânâ फड़वाना
to be sold	biknâ बिकना	bechnâ बेचना	bikwânâ बिकवाना

	Simple Verb.	Causal.	Doubly Causal.
to escape	chhuṭnâ छुटना	chhoṛnâ छोड़ना	chhurwânâ छुड़वाना
to be broken	tūṭnâ टूटना	toṛnâ टोड़ना	torwânâ टोड़वाना
to be split	phūṭnâ फूटना	phoṛnâ फोड़ना	phurwânâ फुड़वाना

A few verbs have two or more ways of forming the causal ; as,—

कहना kahnâ, “to say;” कहाना kahânâ or कहलाना kah-lânâ.

दबना dabnâ, “to be pressed;” दाबना dâbnâ or दवाना dabânâ.

निबड़ना nibaṛnâ, “to be ended;” निबाड़ना nibâṛnâ or निबेड़ना nibeṛnâ.

छिदना chhidnâ, “to be perforated;” छेदना chhednâ, or छिदाना chhidânâ.

भीगना bhîgnâ, “to be wet;” भिगाना bhigânâ or भिगोना bhigonâ.

सीखना sikhnâ, “to learn;” सिखाना sikhânâ or सिखलाना sikhlânâ.

छुटना chhuṭnâ, “to be let go;” छोड़ना chhoṛnâ or छुड़ाना chhurânâ.

डूबना ḍūbnâ, “to be immersed;” डुबाना ḍubânâ or डुबोना ḍubonâ.

देखना dekhnâ, “to see;” दिखाना dikhânâ or दिखलाना dikhlânâ.

बैठना baiṭhnâ, “to sit;” बैठाना baiṭhânâ, बिठलाना biṭh-lânâ, बिठालना biṭhâlânâ, बिठाना biṭhânâ, or बैठालना baiṭhâlânâ.

रखना rakhnâ, “to retain;” रखाना rakhânâ or रखवाना rakhwânâ.

There are many words in Hindî, derived from nouns, which are made verbal by the causal affix ; they are, how-

ever, neuter in signification, and are conjugated intransitively. Thus, from **रिस** *ris*, "anger," comes **रिसियाना** *risiyânâ*, "to feel anger," or "to be angry;" from **घाम** *ghâm*, "sunshine," comes **घमाना** *ghamânâ*, "to bask in the sun;" from **चंचल** *chan̄chal*, "fickle," comes **चंचलाना** *chan̄chalânâ*, "to be unsteady." In this way are formed—

खिसाना *khisânâ*, "to be abashed."

खियाना *khiyânâ*, "to be worn."

खुजलाना *khujlânâ*, "to itch." Also transitive in the sense of "to scratch."

घबराना *ghabrânâ*, "to be agitated."

कुम्हलाना *kumhlânâ*, "to wither."

तेवराना *tewrânâ*, "to be giddy."

Closely allied to the above are a large number of reduplicate verbs, most of them onomatopœic.

The following are a few transitives—

खटखटाना *khaṭkhaṭânâ*, "to rap."

झड़झड़ाना *jhaṛjhaṛânâ*, "to flop."

थरथराना *thartharânâ*, "to shake."

गिड़गिड़ाना *giṛgiṛânâ*, "to beseech."

टिंगटिंगाना *tingtingânâ*, "to twang."

खुपखुपाना *khupkhupânâ*, "to envy."

भुरभुराना *bhurbhurânâ*, "to sprinkle powder."

The following are intransitive—

खड़खड़ाना *kharkharânâ*, "to rattle."

खदखदाना *khadkhadânâ*, "to bubble."

खलखलाना *khalkhalânâ*, "to rumble."

गहगहाना *gahgahânâ*, "to quiver."

छलछलाना *chhalchhalânâ*, "to mutter."

छनछनाना *chhanchhanânâ*, "to simmer."

झलझलाना jhanjhanâna, "to tinkle."
 झलझलाना jhaljhalâna, "to glitter."
 फड़फड़ाना pharpharâna, "to flutter."
 खिलखिलाना khilkhilâna, "to giggle."
 घिबघिबाना ghinghinâna, "to turn sick at."
 चिचियाना chichiyâna, "to squeak."
 चिनचिनाना chinchinâna, "to squeak."
 झिड़झिड़ाना jhirjhirâna, "to rave."
 गुनगुनाना gungunâna, "to mutter."
 चुपचुपाना chupchupâna, "to be silent."
 चुलचुलाना chulchulâna, "to tickle."
 फुसफुसाना phusphusâna, "to whisper."

The following are not regular reduplicates :—

छटपटाना chhatpatâna, "to flounder."
 लड़बड़ाना larbarâna, "to stammer."
 झिलमिलाना jhilmilâna, "to flicker."
 तिरमिराना tirmirâna, "to dazzle."

The use of ordinary verbs and causals may be illustrated by the following examples :—*ghar bantâ hai*, "the house is being built;" *thava, i ghar banâtâ hai*, "the mason is building the house;" *râjâ ghar banwâtâ hai*, "the king is having the house built."

COMPOUND VERBS.

There are eleven kinds of verb-combinations, more or less partaking of a compound character, which must be here specified, as they are constantly brought into use, and are in some respects peculiar. They are called Intensives, Potentials, Completives, Frequentatives, Desideratives, Continuatives, Staticals, Inceptives, Permissives, Acquisitives, and Nominals.

Intensives.—These are formed by adding certain verbs to the bases of other verbs, with the object of intensify-

ing the meaning of the base. The verb used as an auxiliary loses entirely its own meaning, and merely adds force to the base to which it is joined. Those most commonly used for this purpose are shown in the following examples :—

गिराना girânâ, “to upset,” गिरा देना girâ denâ, “to throw down.”

तोड़ना torñâ, “to break,” तोड़ डालना tor ðâlnâ, “to break to pieces.”

खाना khânâ, “to eat,” खा जाना khâ jânâ, “to eat up.”

पीना pînâ, “to drink,” पी लेना pî lenâ, “to drink down.”

गिरना girnâ, “to fall,” गिर पड़ना gir paṛnâ, “to fall down.”

बनना bannâ, “to be made,” बन जाना ban ânâ, “to be fully made.”

रोना ronâ, “to weep,” रो बैठना ro baiṭhnâ, “to despair.”

बोलना bolnâ, “to speak,” बोल उठना bol uṭhnâ, “to speak out.”

करना karnâ, “to do,” कर दिखाना kar dikhânâ, “to realize,” “to accomplish fully.”

करना karnâ, “to do,” कर बैठना kar baiṭhnâ, “to do once for all.”

चढ़ना chaṛhnâ, “to ascend,” चढ़ बैठना chaṛh baiṭhnâ, “to overpower.”

लेना lenâ, “to take,” ले लेना le lenâ, “to take away.”

होना honâ, “to be,” हो जाना ho jânâ, “to become.”

काटना kâṭnâ, “to cut,” काट डालना kâṭ ðâlnâ, “to cut up.”

आना ânâ, “to come,” आ निकलना â nikalnâ, “to emerge.”

होना honâ, “to become,” हो जाना [ho ânâ, “to become forthwith.”

The verbs given as second member in the foregoing

compounds combine with a large number of bases to produce intensive verbs.

A kind of intensive is produced colloquially, by employing the inflected masculine form of the perfect participle, instead of the base. The compounds thus formed denote slightly more intensiveness and instantaneousness than those formed from the base. Thus,—

बच रहना *bach rahnâ*, “to avoid,” बचे रहना *bachē rahnâ*, “to keep clear of,” “avoid entirely.”

कह देना *kah denâ*, “to state,” कहे देना *kahe denâ*, “to state earnestly or authoritatively.”

दे देना *de denâ*, “to consign, hand over,” दिये देना *diye denâ*, “to hand over at once.”

कर डालना *kar dâlnâ*, “to effectuate,” किये डालना *kiye dâlnâ*, “to do violently or suddenly.”

Potentials.—These are formed by adding the tenses of the verb *saknâ*, “to be able,” to the base of some other verb; thus, *khâ saknâ*, “to be able to eat,” *bol saknâ*, “to be able to speak,” and so on. Frequently, in conversation, the inflected infinitive is used instead of the base; thus, *bolne saktâ hai*, “he is able to speak,” *we sikhne sakte haiñ*, “they are able to learn.” But this is considered more colloquial than elegant. In some parts of India even the uninflected infinitive is employed; thus, *main denâ saktâ hûñ*, “I am able to give.”

Compleatives.—These compounds are formed by adding the tenses of *chuknâ*, “to have finished,” to the base of another verb. It indicates the completion of the act more decidedly than the perfect tenses of simple verbs; thus, *us ne khâyâ*, “he ate,” but *wah khâ chukâ*, “he finished eating.” The future tense of *chuknâ* produces a compound generally equivalent to the English future perfect; thus, *wah khâ chukegâ*, “he will have eaten.” (For other examples of *chukegâ*, see p. 35). From the very nature of this compound, the past tense is that which is most frequently used.

Frequentatives.—These compounds denote the habitual

or repeated performance of an act; and they are formed by adding the tenses of *karnā*, "to do," to the perfect participle of any verb. The participle is in the masculine singular form, and remains unchanged, whatever may be the gender or number of the subject; thus, *wah parhā karti hai*, "she is in the habit of reading;" *we kahā karte hain*, "they are constantly saying."

Remember that this compound is conjugated intransitively in all the tenses; thus, *wah likhā kartā hai*, "he is constantly writing;" *wah likhā kiyā hai*, "he wrote repeatedly."

Desideratives.—These are formed by adding the tenses of *chāhnā*, "to desire," to the masculine singular form of the perfect participle: *parhā chāhnā*, "to wish to read," *wah bolā chāhtā hai*, "he wishes to speak." Not infrequently the inflected infinitive is used instead of the participle; as, *karne chāhnā*, "to wish to do"; and the uninflected infinitive is still more common; as, *pīnā chāhnā*, "to wish to drink," *koī nikalnā chāhtā hai*, "somebody wishes to come out."

The perfect participle is never used with the past tenses of *chāhnā*; therefore, such locutions as *us ne parhā chāhā* are unknown. Other forms are used instead thereof; for example, *us ne chāhā ki wahān jā'ūn* (lit. he wished thus, "I would go there"), "he wished to go there;" *us ne wahān jāne kī ichchhā kī* (lit. he formed the wish of going there), "he wished to go there."

The respectful imperative form *chāhiye* is constantly used in the sense of the Latin *oportet*, "it is needful, or fitting;" as, *us ke liye ek baras chāhiye*, "it will require a year for that purpose." It is often used with the infinitive, as *wahān jānā chāhiye*, "one ought to go there." This locution has a plural form, *chāhiyēn*; as, *mīl jāne chāhiyēn*, "they must be found," *apne durāchār chhorne chāhiyēn*, "we must abandon our evil practices;" it has also a past tense, *chāhiye thā*; as *chāhiye thā ki nadī ke tir par hotā*, "it was necessary that it should be on a river bank." There is likewise a form *chāhiyegā*, with a future signification, e.g. *us ko jitnā pānī chāhiyegā usī ke anusār*

âyâ karegâ, "all the water he will require will come continually."

In Frequentatives and Desideratives the perfect participle of *jâná*, "to go," is *jâyâ* (not *gayâ*); thus, *main jâyâ châhtâ hûn*, "I desire to go;" *main jâyâ kartâ hûn*, "I am frequently going."

Desideratives often express that which is "about to be;" thus, *gharî bajâ châhtî thî*, "the clock was about to strike."

Continuatives.—These are formed by adding the imperfect participle of a verb to the tenses of *jâná*, *rahnâ*, *âná*, or *chalnâ*. The participle agrees with the subject in gender and number. Thus,

पानी बहता जाता है	<i>pânî-bahtâ jâtâ hai</i> .—The water keeps flowing on.
नदी की धार बहती रहती है	<i>nadî kî dhâr bahtî rahtî hai</i> .—The stream of the river keeps flowing on.
उस के मन में इस बात का घमंड होता चला	<i>us ke man men is bâṭ kâ ghamand hotâ chalâ</i> .—This conceit continued to exist in his mind.
हीले हीले पानी ऊपर बढ़ता आया	<i>haule haule pânî ûpar baṛh-tâ âyâ</i> .—The water continued gradually to rise.

In some cases the perfect participle is used, instead of the imperfect participle, in a similar sense. The perfect participle, also, must agree with the subject; thus, *laundî chalî jâtî thî*, "the girl was going along."

Statics.—These verbs express existence in a certain state; and they are formed by adding the imperfect participle of one verb to the tenses of another. The participle is in the inflected masculine form, and undergoes no change. Thus,

बह स्त्री हंसते आती थी	<i>wah strî hanste âṭî thî</i> .—That woman was coming laughing.
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Inceptives.—These express an action as beginning, or as being resumed after interruption; and they are formed by adding the tenses of *lagnā* to the infinitive of any other verb in the inflected masculine form; thus, *kahne lagā*, “he began to say,” “he went on to say,” or “he resumed;” *khāne lagnā*, “to begin to eat,” and so on.

Permissives.—These are formed by adding the inflected masculine infinitive of verbs to the tenses of *denā*, “to give,” and they express permission or allowance to perform the act named by the infinitive; thus, *khāne denā*, “to permit to eat;” *bolne denā*, “to allow to speak;” *us ne us ko jāne diyā*, “he allowed him to go.”

Acquisitives.—These are formed in the same way as the last; but they take *pānā* (instead of *denā*), because they express the getting or obtaining permission to do the act indicated by the infinitive; thus, *jāne pānā*, “to get (leave) to go;” *bolne pānā*, “to obtain (permission) to speak;” *main parhne nahīn pā, ūngā*, “I shall not be allowed to read.” In this construction the verb *pānā* is always conjugated intransitively, the agent never being used in the perfect tenses; thus, *wah (not us ne) khāne nahīn pāyā*, “he was not allowed to eat.”

Nominals.—These form a highly important class of verbs in modern Hindī; they contribute an unlimited number of expressions, and are largely made available in the development of the language. They are formed by combining a substantive or adjective with a verb; and, being subject to peculiarities of regimen, they require explanation somewhat commensurate with their importance. The following lists show the effect produced upon nouns by compounding them with verbs; and also the changes of meaning produced in many of the verbs so formed by using different cases in connexion with them. For example, *us ne udhār diyā*, “he discharged the debt;” but *us ne us ko udhār diyā*, “he advanced him a loan.” Again, *us ne us ko uddhār kiyā*, “he rescued him;” but *us ne us kā uddhār kiyā*, “he did away with it.” Very many nominals are formed by the help of *karnā*, “to do;” but later on it will be shown that other verbs are also pressed into service.

The first list contains verbs which, although formed with *karnâ*, and conjugated transitively, yet bear a neuter signification.*

अचम्भा करना achambhâ
karnâ,—to be astonished.

अधीनताई adhîntâ,î k.,—to
be humble.

अभिमान abhimân k.,—to be
conceited.

आचरण âcharan k.,—to be-
have, act.

इच्छा ichchhâ k.,—to be am-
bitious.

दुहाई duhâ,î k.,—to cry for
help.

निश्चयै nihchai k.,—to be
convinced, make sure.

पण्डिताई paṇḍitâ,î k.,—to
display learning.

बल bal k.,—to put forth
strength, to make an
effort.

बस bas k.,—to have done
with, desist.

भर्ता bharṭtâ k.,—to take a
husband.

भला bhalâ k., — to act
wisely.

भोजन bhojan k.,—to feed,
take a meal.

मन मैला man mailâ k.,—to
be troubled in mind.

यत्न jatan k.,—to try, make
an effort.

रमण raman k., — to be
pleased.

लम्बा lambâ k.,—to stretch
out.

लम्बी चौड़ी lambî chaurî k.,
—to boast.

लाज lâj k.,—to be ashamed.

लोभ lobh k.,—to be greedy.

बाद bâd k.,—to dispute.

व्याह byâh k., — to cele-
brate a marriage.

विस्मय bismay k.,—to be
dismayed.

शान्ति sânti k.,—to be com-
posed.

शोक śok k.,—to be grieved.

संचित sañchit k., — to
hoard.

संतोष santosh k.,—to be
content.

संयम sanyam k.,—to check
desire.

सूरता sūrtâ k.,—to display
valour, sum mon up cour-
age.

* To save space, the word *karnâ* is not repeated after each noun, but is understood throughout the first nine lists.

The verbs of the second list require the accusative-dative sign *ko* to be used in connection with them; they then bear the following significations:—

अङ्गीकार करना aṅgīkār
karnâ,—to agree to, ac-
cept, submit to.

अनीति anîti k.,—to do a
wrong to.

आच्छादन âchhâdan k.,—to
cover.

आलिङ्गन âlingan k.,—to
embrace.

आहार âhâr k.,—to eat,
consume.

उद्धार uddhâr k.,—to rescue.

उपदेश upadeś k.,—to ad-
vise.

उपार्जन upârjan k.,—to
acquire.

क्षमा chhimâ k.,—to pardon,
excuse (a thing).

गुण guṇ k.,—to benefit, do
a kindness to.

ग्रहण grahaṇ k.,—to clasp,
accept.

चिन्तन chintan k.,—to me-
ditate, contemplate.

छेदन chhedan k.,—to cut,
cut off.

टूक टूक ṭūk ṭūk k.,—to
break into pieces.

ताड़न tāraṇ k.,—to punish,
beat.

त्याग tyâg k.,—to abandon,
give up.

दहन dahan k.,—to burn,
consume.

दाह dâh k.,—to burn.

धारण dhâraṇ k.,—to bear,
possess, know.

नाश nâś k.,—to ruin, de-
stroy.

निवारण nivâraṇ k.,—to
prevent.

निश्चय nihchai k.,—to re-
solve on.

परित्याग parityâg k.,—to
renounce.

परिपालन paripâlan k.,—
to protect, cherish.

पसंद pasand k.,—to ap-
prove.

पालन pâlan k.,—to protect,
cherish, nurse.

पीछे pîchhe k.,—to cast be-
hind the back.

प्रकाश prakâś k.,—to illu-
minate.

प्रणाम praṇâm k.,—to make
an obeisance to.

प्रतिपादन pratipâdan k.,—
to enunciate.

प्रबोध prabodh k.,—to in-
struct.

प्रमाण pramâṇ k.,—to
assent to, accept.

बिदा bidâ k.,—to dismiss.
 भक्षण bhakṣhaṇ k.,—to eat.
 भङ्ग bhaṅg k.,—to violate,
 infringe.
 भला bhalâ k.,—to do good
 to.
 भेद bhed k.,—to distin-
 guish.
 भोग bhog k.,—to enjoy.
 भोजन bhojan k.,—to eat.
 मर्दन mardan k.,—to
 crumble.
 मोह moh k.,—to infatuate.
 लालन lālan k.,—to caress,
 fondle.
 वध vadh k.,—to kill.
 वर्जन varjan k.,—to avoid.

वर्णन varṇan k.,—to de-
 scribe.
 वस bas k.,—to subdue.
 व्यापार vyâpâr k.,—to engage
 in business.
 शासन śâsan k.,—to chastise.
 शिक्षा śikshâ k.,—to in-
 struct.
 सहन sahan k.,—to tolerate.
 स्मरण smaraṇ k.,—to re-
 member.
 स्वीकार swîkâr k.,—to con-
 sent, to choose.
 हत्या hatyâ k.,—to murder.
 हनन hanan k.,—to slay,
 destroy.
 हरण haraṇ k.,—to destroy,
 seize.

The next is a longer list, containing verbs which require the genitive, to give them the meanings here assigned. Nouns marked feminine of course take *kî*; all the rest are masculine, and take *kâ*.

अध्ययन करना adhyayan
 karnâ,—to peruse.
 अनादर anâdar k.,—to dis-
 parage.
 अनुमान anumân k.,—to
 infer.
 अनुष्ठान anushṭhân k.,—to
 observe, attend to.
 अपकीर्ति (f.) apakîrti k.,—
 to defame.
 अपमान apamân k.,—to de-
 spise.

अपेक्षा (f.) apekshâ k.,—to
 wait for.
 अभ्यास abhyâs k.,—to prac-
 tise, repeat, study.
 अवलम्बन avalamban k.,—
 to rest or rely on.
 आचरण âcharaṇ k.,—to
 practise, do.
 आतिथ्य âtithya k.,—to show
 hospitality to.
 आदर âdar k.,—to honour.
 आरम्भ ârambh k.,—to begin.

आशङ्का (f.) âsankâ k.,—to suspect.
 आश्रय âsray k.,—to be dependent on.
 इच्छा (f.) ichchhâ k.,—to desire.
 उद्धार uddhâr k.,—to remove, do away with.
 उपकार upakâr k.,—to help.
 खेद khed k.,—to grieve about.
 घात ghât k.,—to kill, destroy.
 चिन्तन chintan k.,—to ponder on.
 चिन्ता (f.) chintâ k.,—to reflect on, be anxious about.
 चेष्टा (f.) cheshtâ k.,—to endeavour after, strive for.
 चौकसी (f.) chaukasî k.,—to guard.
 ठट्ठा thaṭṭhâ k.,—to deride.
 ठिकाना ṭhikânâ k.,—to learn about.
 ताड़न tâṛan k.,—to punish, beat.
 त्याग tyâg k.,—to abandon, give up.
 त्यागन tyâgan k.,—to abandon.
 धन्यवाद dhanyavâd k.,—to give praise.

ध्यान dhyân k.,—to give thought or attention to.
 निग्रह nigrah k.,—to restrain.
 निन्दा (f.) nindâ k.,—to scorn, disparage, blame.
 निहचै nihchai k.,—to resolve on.
 न्याय nyâya k.,—to judge, arbitrate for.
 परिपालन paripâlan k.,—to protect, cherish.
 परीक्षा (f.) parîkshâ k.,—to make trial of.
 पालन pâlan k.,—to protect, cherish, nurse.
 पीछा pîchhâ k.,—to follow, pursue.
 पूछ पाछ (f.) pûchh pâchh k.,—to investigate, audit.
 पूछा गची (f.) pûchhâ gachhî k.,—to investigate, audit.
 पूजन pûjan k.,—to honour.
 पूजा (f.) pûjâ k.,—to honour.
 प्यार pyâr k.,—to caress, fondle.
 प्रकाश prakâś k.,—to reveal.
 प्रतिपाल pratipâl k.,—to entertain.
 प्रतिष्ठा pratishṭhâ k.,—to consecrate.
 प्रतीक्षा (f.) pratîkshâ k.,—to await.

प्रतीति (f.) pratîti k., —
 to rely on.
 प्रदक्षिण pradakshin k.,—to
 pass round.
 प्रमाण pramân k.,—to assent
 to, accept.
 प्रशंसा (f.) praśaṁsâ k.,—to
 bestow encomium on.
 प्रार्थना (f.) prârthnâ k.,—
 to solicit.
 प्रिया (f.) priyâ k.,—to do
 the pleasure of.
 बखान bakhân k.,—to de-
 scribe.
 बड़ाई (f.) barâ'î k.,—to
 extol, magnify.
 बाधा (f.) bâdhâ k.,—to dis-
 tress.
 बिगाड़ bigâr k.,—to harm.
 बिनती (f.) bintî k.,—to en-
 treat.
 मोह moh k.,—to love.
 रक्ष rakshaṇ k.,—to pro-
 tect.
 रक्षा (f.) rakshâ k.,—to
 guard.
 रखवाली (f.) rakhwâlî k.,—
 to guard, protect.
 बध badh k.,—to kill.
 वर्णन varṇan k.,—to de-
 scribe, relate.
 विचार vichâr k.,—to deli-
 berate about.

विवरण vivaraṇ k.,—to de-
 scribe.
 विश्वास viśwâs k.,—to put
 confidence in.
 विस्तार vistâr k.,—to develop.
 शासन śâsan k.,—to chas-
 tise.
 शिष्टाचार śiṣṭâchâr k.,—to
 be courteous.
 शोधन śodhan k.,—to justify.
 संचय sañchay k.,—to collect.
 संपादन sampâdan k.,—to
 acquire.
 संमान saṁmân k.,—to re-
 spect.
 संयम saṇyam k.,—to keep
 in subjection.
 संयोग saṇyog k.,—to asso-
 ciate with.
 सत्कार satkâr k.,—to treat
 respectfully.
 सलाह (f.) ṣalâḥ k.,—to
 consult regarding.
 साम्ना sâmhñâ k.,—to en-
 counter.
 सुध (f.) sudh k.,—to re-
 member.
 सेवन sevan k.,—to be
 addicted to.
 सेवा (f.) sevâ k.,—to serve.
 स्तुति (f.) stuti k.,—to
 praise.
 स्थापन sthâpan k.,—to esta-
 blish.

स्पर्श sparś k.,—to touch.

स्मरण smaraṇ k.,—to remember.

हठ (f.) haṭh k.,—to insist on.

हान (f.) hân k.,—to injure.

The following verbs require *par* or *ûpar*, to give them the meaning indicated.

अनुग्रह करना anugrah kar-nâ,—to be favourable to.

अन्याय anyâya k.,—to do injustice to.

अवलम्बन avalamban k.,—to rest or rely on.

असर aṣar k.,—to make an impression on.

छपा kripâ or kirpâ k.,—to show favour to.

घमंड ghamand k.,—to be proud of.

दया dayâ k.,—to have compassion on.

पछतावा pachhtâwâ k.,—to have regret on account of.

छपणता kripaṇatâ k.,—to be niggardly of.

कोप kop k.,—to be angry with.

क्रोध krodh k.,—to be angry with.

क्षमा kshamâ or chhimâ k., to pardon, excuse (a person).

ध्यान dhyân k.,—to give thought or attention to.

प्रेम prem k.,—to show affection for.

भरोसा bharosâ k.,—to trust to.

विश्वास viśwâs k.,—to put confidence in.

The verbs in the next list require the ablative *se*.

आचरण करना âcharaṇ karnâ,—to behave, act towards.

आनन्द ânand k.,—to enjoy.

क्षमा kshamâ or chhimâ k.,—to forbear, abstain.

गुजारा guzârâ k.,—to subsist on.

द्रोह droh k.,—to be inimical to.

प्रश्न praśn k.,—to put a question to.

प्रार्थना prârthnâ k.,—to ask, pray.

प्रीति prîti k.,—to show affection for.

द्वैर bair k.,—to be at enmity with.

भय bhay k.,—to fear.

भलाई bhalâ'î k.,—to practise beneficence towards.

मित्रता mitratâ k.,—to make friends with.

मेल *or* हेल मेल mel *or* hel

mel k.,—to form an intimacy with.

विवाह vivâh *or* byâh k.,—to marry (anyone).

संगम saṅgam k.,—to join with.

Some verbs prefer *ke sâth*. The following are examples:—

कपट करना kapaṭ karnâ,—to practise deceit on.

गमन gaman k.,—to have sexual intercourse with.

दातव्यता dâtavyatâ k.,—to deal generously by.

भलाई bhalâ'î k.,—to practise beneficence towards.

मित्रता mitratâ k., — to make friends with.

मेल *or* हेल मेल mel *or* hel mel k.,—to form an intimacy with.

समागम samâgam k., — to associate with.

The following take *ke saṅg*:—

ठट्टा करना ṭhaṭṭhâ karnâ,—to make sport of.

प्रीति prîti k.,—to make friends with.

A few require the locatival *men*, as follows:—

प्रवृत्ति करना pravṛitti karnâ,—to engage in.

प्रवेश praveś k.,—to enter into.

रति rati k.,—to be attached to.

संदेह sandeh k.,—to be apprehensive about.

The following require the words *kî or*:—

मुख करना mukh karnâ,—to face.

ध्यान dhyân k.,—to give thought *or* attention to.

The verb *prârthnâ karnâ* requires both *se* and *kî* in the sense of praying to anyone for anything: thus, *us ne apne bâp se us ke bulâne kî prârthnâ kî*, “she begged of her father to send for him.”

The Nominals in the succeeding lists are formed by the help of a variety of verbs; and they are sufficiently numerous to show that, although *karnâ* is most commonly used for this purpose, it is by no means the peculiar auxiliary of Nominals.

Where any particular case of the object is required, the sign of the case is given in parentheses.

Nominals formed with mârâ.

कूद मारना *kûd mârâ*,—to jump.

चिंघार मारना *chinghâr mârâ*,—to scream.

(पर) झपट्टा मारना *jhapattâ mârâ*,—to make a dash at.

(पर) ठट्टा मारना *thattâ mârâ*,—to mock at, deride.

डोंग मारना *dîng mârâ*,—to boast.

डुबकी मारना *ḍubkî mârâ*,—to plunge, dive.

बुड़की मारना *buṛkî mârâ*,—to dive, splash in.

फलांग मारना *phalâng mârâ*,—to leap.

Nominals formed with khânâ.

घाम खाना *ghâm khânâ*,—to enjoy the sunshine, to bask.

घूस खाना *ghûs khânâ*,—to take a bribe.

डाह खाना *ḍâh khânâ*,—to be jealous.

धोखा खाना *dhokhâ khânâ*,—to make a mistake.

भय खाना *bhay khânâ*,—to be afraid. With *se*="to be afraid of."

मार खाना *mâr khânâ*,—to be beaten. With *se*="to be beaten by."

मूर्छा खाना *mûrchhâ khânâ*,—to swoon, faint.

साँ खाना *saun khânâ*,—to take an oath. With *kî*, "to swear by."

कोड़ी खाना *koṛî khânâ*,—to get a whipping.

(को) मार खिलाना *mâr khi-lânâ*,—to beat, punish.

Nominals formed with lagânâ, chalânâ, and bichârñâ.

(पर) ताक लगाना tâk la-
gânâ,—to take aim.

दाव लगाना dâ,olagânâ,—to
bet.

(का or को) दोष लगाना dosh
lagânâ,—to blame, calum-
niate, accuse.

पता लगाना patâ lagânâ,—
to make inquiry about
anyone.

(की) बात चलाना bât cha-
lânâ,—to broach con-
versation about.

मुक्की चलाना mukki chalânâ,
—to deliver a blow.

मुंह चलाना munh chalânâ,
—to attempt to bite, to
bite at.

(की) दया बिचारना dayâ
bichârñâ,—to take pity
on.

प्यार बिचारना pyâr bi-
chârñâ,—to feel or enter-
tain love.

भय बिचारना bhay bichârñâ,
—to feel or entertain
fear.

Nominals formed with denâ.

उधार देना udhâr denâ,—
to discharge a debt.

(को) उधार देना udhâr denâ,
—to lend to.

कष्ट देना kashṭ denâ,—to
afflict.

(को) क्लेश देना kleś denâ,
—to annoy.

बुझाई देना chhulâ,î denâ,—
to be elated.

दिखाई देना dikhâ,î denâ,—
to appear in sight, to seem.

दुहाई देना duhâ,î denâ,—to
cry for help.

(पर) ध्यान देना dhyân denâ,
—to reflect on.

पकड़ाई देना pakṛâ,î denâ,
—to be seized.

बंधाई देना bandhâ,î denâ,
—to be bound.

(में) माथा देना mâthâ denâ,
—to devote one's self to.

सुनाई देना sunâ,î denâ,—
to be heard.

The verbs in the following list of nominals are formed in various ways, and are arranged in the alphabetical order of the verbs by the help of which they are formed.

निश्चय जाना nischay ânâ,—
to appear certain.

याद आना yâd ânâ,—to
occur to memory.

हाथ आना hâth ânâ,—to be found.

पैर उठाना pair uṭhânâ,—to set out, start.

(की) बात जोहना bâṭ johnâ,—to look out, expect.

हल जोतना hal jotnâ,—to drive the plough.

स्मरण दिखाना smaraṇ di-khânâ,—to remind.

(की) राह देखना râh dekhnâ,—to look out for, wait for.

(पर) ध्यान धरना dhyân dharnâ,—to pay attention to.

(पर) कान धरना kân dharnâ,—to listen.

(से) हाथ धोना hâth dhonâ,—to despair of, renounce.

जड़ पकड़ना jaṛ pakarṇâ,—to take root.

दिखाई पड़ना dikhâ,î parṇâ,—to appear in sight.

निश्चय पड़ना niśchay parṇâ,—to be ascertained.

पता पूछना patâ pūchhnâ,—to make inquiries about anyone.

मुंह बनाना muṅh banânâ,—to express feelings through the countenance.

रसोई बनाना raso,î banânâ,—to cook.

(के) हाथ बेचना hâth bechnâ,—to sell to anyone.

सांस भरना sâns bharnâ,—to sigh.

(का) भला मानना bhalâ mânâ,—to take well or in good part.

(से) मुंह मोड़ना muṅh mor-nâ,—to avoid, abstain from.

(की) अपेक्षा रखना apekshâ rakhnâ,—to require, need.

(पर or का) ध्यान रखना dhyân rakhnâ,—to think about, keep attention fixed on.

(साथ) प्रेम रखना prem rakhnâ,—to be in love with.

मुख रखना mukh rakhnâ,—to end, terminate, result.

(की) सुध रखना sudh rakhnâ,—to care for, look after.

निश्चय रहना niśchay rahnâ,—to appear certain.

हाथ लगना hâth lagnâ,—to be found.

टक्कर लड़ना ṭakkar larṇâ,—to butt, push.

(का) नाम लेना nâm lenâ,—to mention a name.

पल्लव लेना pallav lenâ,—to be superficial (*lit.* to pick up straws).

मोल लेना mol lenâ,—to buy.

दम लेना dam lenâ,—to rest.

बिदा लेना bidâ lenâ,—to take leave.

बचन लेना *bachan lenâ*,—to
make a covenant.

सांस लेना *sâns lenâ*,—to re-
spire, breathe.

नाश होना } *nâs honâ or*
नाश हो जाना } *nâs ho jânâ*,
—to be de-
stroyed.

प्रकाश होना *prakâs honâ*,—
to be elucidated.

बिदा होना *bidâ honâ*,—to
take leave.

लोट पोट हो जाना *loṭ pot
ho jânâ*,—to flounder.

लौप होना *lop honâ*, — to
disappear.

Some of the nominals contained in the foregoing lists may not be, strictly speaking, compound verbs; but they are given, as it is practically convenient to treat them as such in a Manual. An inspection will show that these are no mere lists of words; but are the kernels of so many idiomatic nuts. If heedfully used, they will greatly extend the student's means of expressing himself in Hindî.

COMPOUND WORDS.

One among many distinctive peculiarities of Hindî, as compared with Urdû, lies in the freedom with which compound words are formed; and this applies not only to the Sanskritized form of Hindî, but also to the language of every-day life. Numerous examples may be found in every page of Hindî, such as *chirîmâr*, "a fowler" (=bird + killer); *ghursâl*, "a stable" (=horse + apartment); *bhûp*, "a king" (=earth + protector); *sukhad*, "pleasant" (=pleasure + giving); *desnikâlâ*, "banishment" (=country + putting out), and so on. They are formed upon definite principles; but, as their meanings can be ascertained from the dictionary, nothing further need be said of them here.

PARTICLES.

Under this term may conveniently be comprised all those indeclinable words which are classified, in Western languages, as Adverbs, Prepositions, Conjunctions, and Interjections.

Adverbs.—These are based, mostly, on nouns, pronouns, or verbs. A very useful set, derived from certain pronouns, are as follows :—

Near.	Remote.	Interrogative.	Relative.	Correlative.
अब ab now	तब tab then	कब <i>or</i> कद kab <i>or</i> kad when?	जब <i>or</i> जद jab <i>or</i> jad when	तब <i>or</i> तद tab <i>or</i> tad then
यहाँ yahân here	वहाँ wahân there	कहाँ kahân where?	जहाँ jahân where	तहाँ tahân there
इधर idhar hither	उधर udhar thither	किधर kidhar whither?	जिधर jidhar whither	तिधर tidhar thither
यों yon thus	वों won in that way	क्यों kyon how?	ज्यों jyon as	त्यों tyon so
ऐसा aisâ this-like	वैसा vaisâ that-like	कैसा kaisâ what-like?	जैसा jaisâ which-like	तैसा taisâ that-like
इतना ittâ this much	उतना uttâ that much	कितना kittâ how much?	जितना jittâ as much	तितना tittâ so much
इतना itnâ this much	उतना utnâ that much	कितना kitnâ how much?	जितना jitnâ as much	तितना titnâ so much

The last three rows are, properly, adjectives, and are inflected in the usual manner (see p. 10); but they are also constantly used adverbially; for example, *itne men*, "in the meantime," *aise men*, "in the same manner," "so." These words may take the usual affixes, to modify their meanings, and undergo the usual changes of form in doing so; thus, *wahân se*, "thence" (*lit.* from there), *kidhar se*, "whence?" *ab tak*, "up to the present time," *ab kâ*, "belonging to the present."

Kahân tak often indicates indefinite or inappreciable extent; as, *un kâ barnan main kahân tak karûn?* "to what extent can I describe them?" meaning that detailed description is impossible. *Jab tak* is used for "while;" but, when followed by a negative, it means "until."

The emphatic particle *hî* is often added to the foregoing; as, *abhî*, "just now," *aisâ hî*, "just like this," *kaisâ hî*, "howsoever," *kitnâ hî*, "however much." When *hî* is joined to the second row, it coalesces with each word; thus, *yahân* becomes *yahîn*, "just here," *wahân* becomes *wahîn*, "just there;" but *kahîn* has an indefinite meaning, "whereabouts?" "somewhere." This last word is often added to other words, to make them indefinite; thus, *jahân kahîn*, "wherever;" and it is also prefixed to adjectives in the same sense; * as, *kahîn barhkar*, "ever so much greater," "indefinitely greater." The word *kahîn* followed by a negative is the equivalent of the English "lest;" as, *kahîn ham logon kî bhî waisî hî durdasâ na howe*, "lest just such a misfortune happen to us also."

Two adverbs are at times used together, as *jahân tahân*, "here and there," *jaise taise*, "somehow or other," "by hook or by crook." The insertion of the genitive sign marks identity; as, *jahân kâ tahân*, "in the same place," *jyon kâ tyon*, "in the same way;" and the negative, indefiniteness; as *kahîn na kahîn*, "somewhere or other."

These adverbs are also used peculiarly; as, *par kî aisî lakîr*, "a feather-like streak," *âp jaise bhale manushya kî kanyâ*, "the daughter of so worthy a man as you" (*lit.* you-like worthy man's daughter). The aorist of *châhnâ* is used to give indefiniteness; as, *châhe jitnâ barâ ho*, "howsoever great it may be," *châhe jitnâ kashî pâwe*, "however much annoyance he may receive."

Many adverbs are expressed by the ablative case of nouns; as, *ghamanî se*, "proudly," *jhat se*, "quickly;"*

* Occasionally this ablative affix is inelegantly changed to *ke sâth*; thus, *sab ko apnî buddhi pakâ,† ke sâth aur apnâ putra sundartâ,† ke sâth dikhâ,† detâ hai*, "To every one, his own intelligence appears consummate, and his own child beautiful."

or by the locative; as, *sahaj mein*, "easily." Some adverbs are broken-down Sanskrit locatives, or imitations of them; as, *tarke* or *sawere*, "early." Examples of repetitions are *kram kram se*, "successively;" *dhire dhire*, "slowly," "gently."

Another increasingly popular method of forming adverbs is by the help of the conjunctive participle; thus, *bebas hokar*, "unresistingly," *nirās hokar*, "disappointedly," *niche mukh hokar*, "headlong," *ek ek karke*, "singly," *mukhya karke*, "chiefly," *dhruv karke*, "firmly," and so on. Educated men will also employ *pūrvak* as an affix; thus, *ādar-pūrvak*, "courteously," *sukh-pūrvak*, "at ease."

There are numerous phraseological adverbs, such as *bāt hī bāt mein*, "suddenly," *māthe ke bal*, "headlong," *pīṭh ke bal*, "backwards," *munh ke bal*, "forwards," *ho na ho*, "undoubtedly," "anyhow," &c.

A few peculiar adverbs are *kal*, "yesterday" or "tomorrow;" *parson*, "two days ago" or "two days hence;" *tarson*, "three days ago" or "three days hence;" and *narson*, "four days ago" or "four days hence." The verb used with these adverbs discriminates the sense in which they are to be understood.

Prepositions.—The Hindī language does not possess a set of mere particles for prepositions as is the case in English. A few ancient prepositions are still preserved, but only as inseparable prefixes to verbs, nouns, and participles. The prepositional office is filled by certain nouns, which require the nouns whose relations they define to be in one of the oblique cases. Thus, "before him" is rendered by "(in) the front of him," *us ke sāmhnē (mein)*.

The following, which are masculine, require the genitive *ke*:—

आगे *āge*, before, beyond.

पीछे *pīchhe*, behind.

साम्हने *sāmhnē*, in front, opposite.

ऊपर *ūpar*, above.

नीचे *nīche*, beneath.

तले *tale*, beneath.

पास *pās*, near.

निकट *nikaṭ*, near.

नगीच *naḡīch*, near.

भीतर *bhitar*, within.
 अन्दर *andar*, within.
 बाहर *bâhar*, without, out-
 side.
 साथ *sâth*, with.
 बिना *binâ*, without, desti-
 tute of.
 संग *saṅg*, along with.
 इधर उधर *idhar udhar*,
 around, to and from.
 बीच *bîch*, between.
 दिग *dhig*, towards.
 लिये *liye*, for, on account of.
 अर्थ *arth*, for, on account of.
 कारण *kâraṇ*, for, by reason
 of.
 मारे *mâre*, through, in con-
 sequence of.
 द्वारा *dwârâ*, through, by
 means of.
 लग भग *lag bhag*, near, al-
 most.
 सिवार *siwâ'e*, besides, over
 and above.
 अधिक *adhik*, above, in addi-
 tion to.
 समीप *samîp*, near, close to.
 सरीका, सरीखा *sarîkâ, sarî-
 khâ*, like, similar to.
 सदृश *sadriś*, like, similar to.
 समान *samân*, like, equal to.*

तुल्य *tulya*, like, equal to.
 पार *pâr*, across, on the
 further side.
 परे *pare*, beyond, after.
 नेरे *nere*, near.
 कने *kane*, near.
 पलटे *palṭe*, instead of, in
 requital of.
 बदले *badle*, instead of, in
 exchange for.
 हाथ *hâth*, through, by
 the medium of.
 अनन्तर *anantar*, after.
 बाद *bâd*, after.
 अनुसार *anusâr*, according
 to, in conformity with.
 निमित्त *nimitta*, on account
 of.
 हेतु *hetu*, by reason of.
 विषय *vishay*, about, in re-
 spect of.
 विरुद्ध *viruddha*, against,
 contrary to.
 विपरीत *viparît*, against,
 contrary to.
 प्रतिकूल *pratikûl*, contrary
 to.
 उपरान्त *uparânt*, after
 (time).
 पहिले *pahile*, before (time).
 वरे *ware*, beyond, exceeding.

* Towards Râjpûtânâ the word *samân* is often treated as a feminine noun.

Some of the foregoing words are also used without the genitival *ke*.

A few words are attached directly to the oblique base, and do not usually take the genitival sign. For example :—

समेत *samet*, together with.

सहित *sahit*, with, possessed of.

रहित *rahit*, without, destitute of.

पर्यन्त *paryant*, up to, as far as.

The word अनुसार *anusâr* is, also, often attached directly to an oblique base.

Some words, which are feminine, necessarily require the genitive sign *kî*. Thus :—

नाई *nâ,în*, like, similar to.

भांति *bhânti*, like, similar to.

अपेक्षा *apekshâ*, in respect of.

The word ओर *or*, “side, direction,” has the curious distinction of being generally feminine in the singular, and masculine in the plural; thus, *us kî or*, “in that direction,” or “towards that;” but *us ke chârôn or*, “on all four sides of it,” or “all around it;” *us ke donôn or*, “on both sides.”

When transitive conjunctive participles (such as *chhorke* or *chhorkar*, “except,” “exclusive of”) are used prepositionally, they necessarily require the accusative.

The following Persian and Arabic words are also sometimes used in Hindî :—

गिर्द *gird*, around.

बगैर *bagair*, without, destitute of.

बाइस *bâ, is*, by reason of.

मुवाफिक *muwâfik*
माफिक *mâfik* } according to.

वास्ते *wâste*, for, on account of.

सबब *sabab*, for, by reason of.

Conjunctions.—The following are the most commonly used conjunctions, some of which, it will be seen, are phraseological:—

और, औ, or अर *aur, au, or aru*, and.

भी *bhî*, also, even.

फिर *phir*, again, moreover.

पुनः, पुनर *puni, punar*, again, moreover.

परंतु *parantu*, but.

लेकिन *lekin*, but.

किंतु *kintu*, but (literary style).

बरन *baran*, nay, rather.

बल्कि *balki*, nay, rather.

कि *ki*, that, for, or, to wit, &c. &c.

क्योंकि *kyonki*, because.

वा *wâ*, or.

अथवा *athwâ*, or, or else.

या *yâ*, or.

वा . . . वा *wâ . . . wâ*, either . . . or.

चाहो . . . चाहो *châho . . . châho*, either . . . or.

न तो . . . न *na to . . . na*, neither . . . nor.

क्या . . . क्या *kyâ . . . kyâ*, whether . . . or; both . . . and.

चाहे . . . चाहे न *châhe . . . châhe na*, whether . . . or no.

चाहे . . . पर *châhe . . . par*, although . . . yet.

जो *jo*, if.

यदि *jadi*, if.

अगर *agar*, if.

तिस पर *tis par*, besides.

तिस पर भी *tis par bhî*, nevertheless.

तो *to*, then, indeed.

सो *so*, therefore.

तिस से *tis se*, therefore.

नहीं तो *nahîn to*, otherwise.

जो . . . सो *jo . . . so*, if . . . then.

जो . . . भी *jo . . . bhî*, although.

यद्यपि *jadyapi*, although.

तो . . . भी *tau . . . bhî*, even then, nevertheless.

तथापि *tathâpi*, nevertheless.

न हो कि *na ho ki*, lest.

ऐसा न हो कि *aisâ na ho ki*, lest.

किस लिये कि *kis liye ki*, inasmuch as.

किस कारण कि *kis karan ki*, forasmuch as.

Interjections.—The following are the most common :—

हे *he*, O (respectful).

अजी *ajî*, O (familiar).

अरे, रे *are, re*, O (disrespectful).

The foregoing are employed in addressing superiors, equals, and inferiors, respectively.

धन्य *dhanya*, bravo!

जय जय *jay jay*, bravo!
victory!

साधु *sâdhu*, bravo!

बाह *wâh*, good! well done!

लो *lo*, lo!

हाय हाय *hây hây*, alas!

आ *â*, ah! (despondency).

अह *ûh*, pah! (disgust)

थू थू *thû thû*, pah! (disgust)

ह्री ह्री *chhî chhî*, fy!

धिक *dhik*, shame!

धिक्कार *dhikkâr*, shame!

चुप *chup*, hush!

दूर *dûr*, begone!

स्वस्ति *swasti*, salutation!

The common salutation from an inferior to a superior (as from a school-boy to his tutor) is बन्दगी *bandagî*, "service!" Muhammadans or Europeans are saluted with सलाम *salâm*, "peace!" Brahmans with नमस्कार *namaskâr*, "obeisance!" but to each other the Hindûs generally cry राम राम *Râm! Râm!* the name of a celebrated deity.

PROVINCIAL HINDI.

HINDI, being spread over a vast tract of territory, occupied very largely by a rural population, necessarily presents considerable varieties. Minutiae left out of account, the whole mass may be roughly divided into two groups, the Western and the Eastern. The student must understand that the dialects comprised under these two comprehensive terms are nothing more than varying phases of one general type of speech, the *whole* of which, taken together, constitute what is understood by Hindî.

It will occasion no surprise to hear that the rustic dialects are generally characterized by a broadening process;* thus, *kā* is represented by *kau*, *ker*, *kerā*, &c.; *ke* appears as *kai*; *ko*, as *kauñ*, *kahan*, *kanhan*, *kāhu*, &c.; *meñ* is represented by *moñ*, *māhi*, *māhai*, *mahan*, *māñjh*, &c.; *hūñ* as *hauñ*; *e* becomes *ai*; *ho* becomes *hau*, &c. &c. This, which is little else than mere change of pronunciation, strangely metamorphoses the words, and obscures intelligibility, until the ear becomes accustomed to such local peculiarities.

The principal divergences of declension are as follows :—The *Nominative* is chiefly affected by peculiarities of pronunciation. The *Accusative* and *Dative* particle *ko* or *kauñ* becomes, in Rajputana, *nai*, or *ai*; in the Eastern

* It must not be supposed that the literary forms have been corrupted into their provincial representatives; on the contrary, the rustic forms are sometimes nearer in appearance, at all events, to those which, rightly or wrongly, are generally considered their prototypes.

family, it is *ka*, *ko*, *kañhañ*, or *hi*. The *Agential* sign *ne* is modified to a vowel termination *-ai* in Rajputana, and disappears entirely in the Eastern group. It deserves especial notice that the peculiar construction of verbs with the agent belongs exclusively to the Western branch of Hindî. The *ablative* is pretty constantly in *se*, *te*, or *ten*; but in Rajputana the popular forms are *sûñ*, and *ûñ*. The *Genitive* is generally in *kā*, *ko*, or *kau*; in Rajputana *ro*, *ko*, *go*, or *lo*; and, in the Eastern group, *kar* or *ka*. The *Locative* is chiefly affected by pronunciation, being in *meñ*, *main*, *mā*, *ma*; in Rajputana, *māhai* and *māai*.

The *Plural* inflexion is *-oñ*, *-aui*, or *-añ*; in Braj and the Eastern group, *-an* or *-ani*.

In the case of the Pronouns the differences are mainly those of pronunciation; but those differences are great enough to disguise the words almost beyond recognition. The bases of the 1st personal pronoun are *main*, *mujh*, *me*, and *mo*, either with or without an aspirate; the plural is pretty constantly *ham*, except in Rajputana, where *añ* is added to the singular, as is also the case with nouns (thus, *main*, *mhain*, *mha*, or *ma*, singular; but *māñ* or *mhāñ*, plural). The 2nd personal pronoun is *tū*, *to*, or *ta*, and, in the plural, *tum*. In Rajputana the *t* is aspirated, and the plural formed by *-añ*, as before. The other pronouns are inflected on similar principles; the elementary bases of all the forms being those of standard Hindî, modified according to the foregoing indication of the habits of the respective districts.

The substantive verb, as might be expected, undergoes many changes. Besides the usual broadening of the vowels, in Kanauj the syllable *-gā* or *-go* is regularly affixed to the 2nd and 3rd pers. sing. of the *Present*, and *-geñ* in the 1st and 3rd pers. plur. In part of Rajputana the initial aspirate is replaced by a palatal, thus, *chhūñ*, *chhai*, &c. for *hūñ*, *hai*, &c.; and in the Eastern group another base *bā* or *bāt* is used as the substitute for *ho(nā)*. In the *Past* tense the standard forms *thā*, *the*, become, in Braj, *ho* or *hutau* and *he* or *hute* respectively, and, in Rajputana, *ho* or *chho*, sing., and *hā* or *chhā*, plur. In the Eastern area the verb *rahnā* is used to form past tense.

As regards general conjugation, it may be remarked that the *Infinitive* termination *-nâ* becomes, in Braj, *naun* or *-wau*; in Rajputana, *-no* or *wo*; and, in the Eastern district, *-na* or *-ba*. The *Aorist* is tolerably constant in form throughout the whole Hindî area, except that, in Rajputana, the terminations are, characteristically, *-ûn*, *-ai*, *-ai*, *ân*, *o*, *ai*; and, in the Eastern family, a peculiar termination *-s* is found for the 2nd pers. sing. It is quite common colloquially to fortify the aorist with the substantive verb, as is illustrated further on. It is very commonly used as a present tense. The *Future* has four varieties; (1.) the standard form, by addition of *-gâ* (in some places *-lo*) to the aorist; (2.) the generally used rustic form, by addition of *-hauñ*, *-hai*, *-hai*, *-hain*, *-hau*, *hain* (changeable, in Rajputana, to *-hún*, *-hî*, *-hî*, *-hân*, *-ho*, *-hî*), to the base of a verb*; (3.) the Râjpût form, by addition of *-syûñ*, *-sî*, *-sî*, *-syân*, *-syô*, *-sî*, to the base; and the Eastern form, by addition of *-bûñ*, *-be* or *-bes*, *-e*, *-ba*, *-bo*, *-hain*, to the base.† The *Imperative* agrees with the aorist except in the 2nd pers. sing., which is generally the simple base. The *Present* tense is the present participle with the present of the substantive verb for an auxiliary; in Rajputana, however, the sense of the present tense is expressed by the aorist fortified with the substantive verb. The *Perfect* tense is formed by the perfect participle assisted by the substantive verb. In the Eastern group, the construction with the agent being unknown, the past tenses have peculiar sets of terminations, the most usual of which are—sing., 1st pers. *-un*, *iûñ*, or *eûñ*, 2nd and 3rd pers. *-u*, *-eu*, *-es*, *-isi*; plur., 1st pers. *-e*, *-în*, or *-enhi*, 2nd pers. *-e*, *-en*, *-enhi*, or *-iû*, 3rd pers. *-e*, *-en*, *-enhi*, or *-ini*.

It is not unusual to hear the lower classes of Eastern Hindî speakers express past time by the simple addition

* Short *i* is generally inserted between the base and these terminations.

† These terminations are not regularly affixed in the Eastern area; they are, in strictness, applicable to Oudh. Sometimes *-ba* alone is added for all persons, singular and plural.

of *-is* for all persons ; thus, *kikis*, "I, thou, he did," *kahis*, "I, thou, he said," &c. Even in the Western area the agent is frequently rejected ; thus, instead of the standard form, *tum ne kyâ kahâ*, one may hear *tum kâ kahin*, "what did you say ?" (*n* being a plural inflexion to agree with *tum*, the nominative).

The frequent repetition of the verb *honâ* causes it to undergo more than usual alteration ; and its forms are, therefore, more varied than is the case with other verbs. Thus, in Rajputana, the base becomes *hwe* or *hwai*, throughout ; in Kumâon, it is *hu* ; and, in Braj, it is *hwai*, in the future tense. A common form of the future of *honâ*, in rustic Hindî, is—

होइही *ho,ihauñ*

होइहैं *ho,ihain*

होइहे *ho,ihai*

होइहो *ho,iho*

होइहे *ho,ihai*

होइहैं *ho,ihain*

In both West and East the present perfect and past perfect tenses are colloquially formed from a different base, becoming *bhayo* or *bhayau* in the singular, and *bhaye* in the plural throughout. In the Eastern area, *bha*, *bhai*, or *bhaye* occurs in both singular and plural.

The present participle, instead of the standard form *-tâ*, is *-tu* in Braj, *-to* in Rajputana, and *-t* in the Eastern area. In Braj, the final *u* may be dropped in the plural ; thus, *hotu*, "being," sing., but *hotu* or *hot*, "being," plur. The perfect participle, instead of the standard *-â*, is *-yau* in Braj, *-yo* in Rajputana, and the base of the verb alone in the Eastern area.

The corrupted forms of words are, of course, more common colloquially than their more precise Sanskritic equivalents ; thus, *jo*, "if," is preferred to *yadi* ; the latter more often appears under the form *jad* ; so, also, *jo bhî* and *tau bhî* are colloquial, while *yadyapi* and *tathâpi* are literary ; and *jâne* or *kyâ jāne*, and even the Persian *shâyad*, are used in preference to the Sanskrit forms *kadâpi* or *kadâchit*. Of course educated Hindûs prefer Sanskritic forms even in conversation. The great obstacle to the development of Hindî is the unhappy propensity of

native authors to scorn colloquial forms of speech. Thus, instead of giving life and vigour to literature, by bringing it into close union with the wants, desires, and feelings of living men, they are unconsciously building up a wall of separation between the two, by rejecting well-known terms of ready comprehension, and by the insertion of unknown and bye-gone vocables. An instance of this is found in the writings of even the liberal-minded Râjâ S'iva Prasâda, who states that there are but two ways of expressing the idea "et cetera," 1. the Arabic *wa ghaira*, 2. the Sanskrit *ityâdi*, and he tolerates these "because there is no help for it," whereas he must have known that, colloquially, this idea is commonly expressed by repeating a word with a slight variation; thus *dere ere*, "tents, &c.," i.e. tents with their appurtenances; *ghore ore*, "horses, &c.," i.e. horses, donkeys, mules; *kos kâs*, "kos, &c." i.e. kos and other measures of distance. Jingling repetitions of this kind are, also, often used without, in any wise, affecting the sense; thus, *kaprâ waprâ* means simply "clothes."

The foregoing remarks on colloquial Hindî are not intended to teach the dialects, but merely to point out the leading peculiarities which the student must expect to meet with. Forewarned of these facts, he will be able, without much trouble, to adapt the standard Hindî to the requirements of the particular district in which he may reside. The colloquial forms of all languages present endless diversities, which nothing but actual residence among natives can teach; and Hindî is no exception to this rule. There is, however, one dialect the practical value of which is so great that a more particular notice of it will be useful to the learner. This is the Braj dialect, spoken in the Doab, and for a certain distance on both sides of the Ganges and the Jumna. It receives its name from the *vraja*, or cow-pens, in the forest of Vrindâ near Mathurâ, where the god Krishna is fabled to have passed his time. This tradition, and real historical circumstances, have given to this dialect much importance; it is regarded as the purest and sweetest Hindî; and it is used in poetry to the entire exclusion of what is considered by Europeans

as the standard language. The Braj dialect being still largely spoken, a more particular description of its peculiarities will serve as a practical illustration of other dialectal forms.

Examples of Declension.

Masculine : *purush*, "man."

<i>Nom.</i>	<i>purush</i>	<i>purush</i>
<i>Ag.</i>	<i>purush neñ or ni</i>	<i>purushani* neñ or ni</i>
<i>Gen.</i>	<i>purush kau, ke, kî</i>	<i>purushani kau, ke, kî</i>
<i>Acc.</i>	<i>purush kauñ</i>	<i>purushani kauñ</i>
<i>Dat.</i>	<i>purush kauñ</i>	<i>purushani kauñ</i>
<i>Ab.</i>	<i>purush soñ or teñ</i>	<i>purushani soñ or teñ</i>
<i>Voc.</i>	<i>he purush</i>	<i>he purushau</i>

Feminine : *putrî*, "daughter."

<i>N.</i>	<i>putrî</i>	<i>putrî</i>
<i>Ag.</i>	<i>putrî neñ, or ni</i>	<i>putrîñ† neñ, or ni</i>
<i>G.</i>	<i>putrî kau, ke, kî</i>	<i>putrîñ kau, ke, kî</i>
<i>Ac.</i>	<i>putrî kauñ</i>	<i>putrîñ kauñ</i>
<i>D.</i>	<i>putrî kauñ</i>	<i>putrîñ kauñ</i>
<i>Ab.</i>	<i>putrî soñ, or teñ</i>	<i>putrîñ soñ, or teñ</i>
<i>V.</i>	<i>he putrî</i>	<i>he putriyan</i>

The first personal pronoun is as follows:—

<i>N.</i>	<i>hauñ or main</i>	<i>ham</i>
<i>Ag.</i>	<i>main, or mo neñ</i>	<i>ham neñ</i>
<i>G.</i>	<i>merau, mere, merî</i>	<i>hamârau, &c.</i>
<i>Ac.</i>	<i>mo kauñ or mo hi</i>	<i>ham kauñ, haman kauñ, or hamain</i>
<i>D.</i>	<i>mo kauñ or mo hi</i>	<i>ham kauñ, haman kauñ, or hamain</i>
<i>Ab.</i>	<i>mo soñ</i>	<i>ham soñ or haman soñ</i>

The second personal pronoun, *tû* or *teñ*, is similar to the above, *to* being the oblique base in the singular, and *tum* or *tumani* in the plural. The gen. plur. is *tum-hârau*, &c. or *tihârau*, &c.

* Throughout the plural, final short *i* may optionally be dropped.

† Substantives in *-î* may form their inflected plural in *-iyan* instead of *ñ*.

The third personal pronoun is—

wah, "he, she, it, that."

<i>N.</i>	wah	we or te
<i>Ag.</i>	wâ or tâ neñ	un or tin neñ
<i>G.</i>	wâ or tâ kau, ke, kî	un or tin kau, ke, kî
<i>Ac.</i>	wâ or tâ kauñ or tâ hi	un or tin kauñ or unhain
<i>D.</i>	wâ or tâ kauñ or tâ hi	un or tin kauñ or unhain
<i>Ab.</i>	wâ or tâ son	un or tin son

The proximate demonstrative.

yah, "this."

<i>N.</i>	yah	ye
<i>Ag.</i>	yâ neñ	in or win neñ
<i>G.</i>	yâ kau, ke, kî	in or win kau, ke, kî
<i>Ac.</i>	yâ kauñ or yâ hi	in or win kauñ, inhain or winhain
<i>D.</i>	yâ kauñ or yâ hi	in or win kauñ, inhain or winhain
<i>Ab.</i>	yâ son	in or win son

The reflexive pronoun is both singular and plural; thus—

<i>N.</i>	âp
<i>Ag.</i>	âp neñ
<i>G.</i>	âp kau or âpanau
<i>Ac.</i>	âp kauñ or âpan kauñ
<i>D.</i>	âp kauñ or âpan kauñ
<i>Ab.</i>	âp son or âpan son

The interrogative is declined on the model of the demonstrative; *kauñ* or *ko* being the nom. sing. and plur., and *kâ* and *kin* the sing. and plur. oblique bases respectively. The Relative and Correlative follow punctually the same scheme.

The absolute interrogative is—

<i>N. and Ac.</i>	kahâ or kâ, "what?"
<i>Gen.</i>	kâhe kau, ke, kî
<i>Dat.</i>	kâhe kauñ
<i>Abl.</i>	kâhe son

The Indefinite *ko,û*, "someone, anyone," becomes *kûhû* in its inflected form. *Kacchû*, "something, anything," is uninflected.

Verbal Inflection.

The following is the form of the substantive verb in Braj Bhâkhâ—

haun, <i>I am</i>	haiñ, <i>we are</i>
hai, <i>thou art</i>	hau, <i>you are</i>
hai, <i>he is</i>	haiñ, <i>they are</i>
ho, <i>I was</i>	he, <i>we were</i>
ho, <i>thou wast</i>	he, <i>you were</i>
ho, <i>he was</i>	he, <i>they were</i>

The rest of the verb *honaun* or *hwaiwau*, "to be," is thus conjugated—

Aorist—I may be, &c.

haunûn or ho,ûñ*	haun,e
ho,e	ho,u or hau
ho,e	haun,e

Future—I shall be, &c.

ho,ihauñ, hwaihaun,	ho,ihaiñ, hwaihaiñ,
ho,ûngau, or haunûngau	haun,ege or howaiñgai
ho,ihai, hwaihai, ho,egau,	ho,ihau, hwaihau,
or howaigau	ho,u,ge, or haugai
ho,ihai, hwaihai, ho,egau,	ho,ihaiñ, hwaihaiñ,
or howaigau	haun,ege or howaiñgai

Indefinite Imperfect—I was, &c.

hotu or hotau	hotu or hot
hotu or hotau	hotu or hot
hotu or hotau	hotu or hot

Present Imperfect—I was, &c.

hotu haun	hotu haiñ
hotu hai	hotu hau
hotu hai	hotu haiñ

The aorist also may be used as a present tense.

* Personal pronouns can, of course, be prefixed.

Past Imperfect—I was, &c.

hotu ho	hotu he
hotu ho	hotu he
hotu ho	hotu he

Present Perfect—I have been, &c.

bhayau haun	bhaye hain
bhayau hai	bhaye hau
bhayau hai	bhaye hain

Past Perfect—I had been, &c.

bhayau ho	bhaye he
bhayau ho	bhaye he
bhayau ho	bhaye he

Conjunctive Participle.

hwai, hwaikari, ho,ekai, ho,ekari, &c.

Other verbs are conjugated in a similar manner, it being borne in mind that the present participle, in Braj, ends in *-tu*, and the past participle in *-yau*.

The following is a specimen of Braj Bhâkhâ :—

एक समें काहूँ देस में अति वर्षा भई । ता तें काल परयी ।
तब वहां के कितेक रजपूत कहं चाकरी कौ चले । तिन के
साथ युधिष्ठिर नास एक कुम्हार छ कै लियौ । वा के माये में
घाव हो । कितेक दिन में काहूँ और देस मांहिं जाय एक राजा
के रहां चाकर भये । कुम्हार के लिलार कौ घाव देखि राजा ने
आपने जी में बिचारयौ कि यह कोज बड़ी खूब है जु या ने
समसुख छोड़ खाई है । या तें राजा वा हि वा के सब साथियन
तें अधिक माने ।

Once upon a time there
was excessive rain in a
certain country, and a fa-
mine was the consequence.

Ek samēn kâhû des meñ
ati barshâ bhaî ; tâ teñ kâl
paryau. Tab wahân ke kit-
ek Rajpût kahûn châkarî

Then sundry Rajpûts of that place went for service elsewhere; and a certain potter named Yudhishtir also accompanied them. There was a wound on his forehead. After a time, having entered some other country, they became servants of a king. Perceiving the wound on the potter's forehead, the king thought within himself: "This is some mighty hero, inasmuch as he has received a wound in front." In consequence of this, the king respected him more than all his companions.

kauñ chale. Tin ke sâth Yudhishtir nâm ek kumhâr hû hwai liyau: wâ ke mâthe meñ ghâ,v ho. Kitekin meñ kâhû aur des mânhiñ jây ek râjâ ke yhân châkar bhaye. Kumhâr ke lilâr kau ghâ,v dekhi râjâ neñ âpne jî meñ bichâryau ki yah ko,û barau sûr hai ju yâ neñ sanmukh choṭ khâ,i hai. Yâ teñ râjâ wâ hi wâ ke sab sâthiyan teñ adhik mânai.

The following specimen of Braj poetry will be useful, as illustrating the dialect, its elliptical character, and a most popular style of composition.

कवित्त

देनीं भली सुपथ कुपथ पै न दूनी भली सूनी भली भीन पै न
खल साथ करियै।

संतन कौ लघु संग जड़ कौ गुरुत्व झाड़ि साधु की सहज सी
असाधु छपा डरियै ॥

योरि ये सराफी नफा बजत जुवा कौ झाड़ि परिकै कुसंग आप
बल सो सपरियै।

हारि मानि लीजे पै न रारि कीजे नीचनि सो सरबस दीज
पै न परबस परियै ॥

Kabitta.

Dainaun bhalau supatha, kupatha pai na dûnau bhalau;
sûnau bhalau bhauna, pai na khala sâtha kariyai |
Sântau kau laghu saṅga, jara kau gurutwa chhânri;
sâdhu kau sahaja, au asâdhu kripâ dariyai ॥

Thori yai sarâfi nafâ bahuta, juwâ kau chhânri ; parikai
 kusanga, âpa bala son sapariyai |
 Hâri mâni lijai, pai na râri kîjai nîchani son ; sarabasa
 dijai, pai na parabasa pariyai ||

Verse.

To give (in) a good cause (is) well ; but (in) a bad cause
 (to give even) twofold is not well. An empty house
 (is) well ; but do not associate with the vile.

(Even) a little association with the good (is well ; but)
 avoid the guru-ship of the foolish. The kindness of
 the upright (is) spontaneous ; but one should fear
 (that of) the unjust.

Even a little brokerage (brings) much profit : forsake
 (that) of gambling. Having fallen (into) bad society,
 one's self (together) with (one's) strength is involved.

Acknowledge defeat ; but do not wrangle with the low.
 Give one's all ; but do not fall (into) another's power.

In the foregoing it will be seen that *bhauna* stands for *bhavan*, "a place" or "house"; *sañtana* or *sañtan* is the plural inflexion of *sañt* or *sat*, "the good"; *sahaja* is *saha + ja*, "born with," i.e. "spontaneous"; *thori* is equal to *thorî*, "little"; *sarâfi* and *nafâ* are corruptions of Arabic words, showing that no one need avoid such foreigners; *parikai* and *sapariyai* represent *parke* and *sapariye*, respectively; the final *i* of *hâri*, *mâni*, and *râri* is a Braj addition to the standard forms : *nîchani* is the plural inflexion of *nîch*, "low"; *sarabasa* or *sarbas* stands for *sarvasva*, "one's all"; and *parabasa* or *parbas* is from *par*, "another," and *vas*, "power."

IDIOMATIC SENTENCES

CLASSIFIED.*

THE normal order of the sentence in Hindî is, 1st the subject, 2nd the object, and 3rd the predicate; qualifying words generally precede the words to which they relate; but extensions of the subject, object, and predicate are variously disposed.

SUBSTANTIVES.

Nominative.—There is nothing peculiar in the use of this case. It leads the sentence; and the verb agrees with it in gender, number, and person.

Two men were going to a foreign country.—Do manushya pardeś jâte the. दो मनुष्य परदेश जाते थे

I shall not return just yet.—Main abhî nahîn lautûngâ. मैं अभी नहीं लौटूंगा

The jackal yells.—Syâr boltâ hai. स्यार बोलता है

The earth rotates. — Prithwî ghûmtî hai. पृथ्वी घूमती है

Agent.—This case is principally used with the past (or perfect) tenses of active verbs; and the verb then agrees with the object (see p. 32). When the particle *ko* is used with the object (see p. 80), concord is prevented.

* The numerous illustrations here given are not intended merely to exemplify the rules under which they occur, but to offer also a great variety of idiomatic constructions, differing from each other in respects which so brief a work as the present cannot particularize.

I had seen the ship's boat.—Main ne jahâj kî nâ,o dekhî thî.
or, Main ne jahâj kî nâ,o ko dekhâ thâ.

मैं ने जहाज की नाव
 देखी थी
 मैं ने जहाज की नाव
 को देखा था

Sometimes, but rarely, the agent is used with the verb *lând*, "to bring;" thus—

Who brought my chariot here?—Merâ rath yahân kis ne lâya?
Merâ rath yahân kis ne lâya?

मेरा रथ यहाँ किस ने
 लाया

Occasionally the agent is used, aoristically, with the infinitive, a practice which seems to be extending.

Go, fellow! what can those five Pândavas do against me?—Jâ, re! us pâñch Pândavon ne merâ kyâ karne kâ hai?

जा रे उस पांच पाण्ड-
 वों ने मेरा क्या करन
 का है

The sign of the agent may even be used in sentences bearing a future sense.

By such a one as thee excellent articles of food are to be prepared.—Tere sarîkhe ne achchhe achchhe khâne kâ mâl banânâ.

तेरे सरीखे ने अच्छे
 अच्छे खाने का माल
 बनाना

Fighting is to be done by heroes like me.—Larâî karnâ to hamâre sarîkhe bîron ne karnâ.

लड़ाई करना तो हमारे
 सरीखे बीरों ने करना

In the following instance the genitive is merely inserted between the noun and its case-sign.

Your illusion has deceived all.—Mâyâ tumhârî ne sab ko mohâ hai.

माया तुम्हारी ने सब को
 मोहा है

At times the verb is thoughtlessly made to agree with the gender of the agent, instead of with that of the accusative; thus,

Pârvati (the goddess) plucked some flowers for presentation.—Pârvati ne phûldân torî dî.

पार्वति ने फूलदान
 तोड़ दी

Not infrequently the nominative is used with past tenses of active verbs: the verb then agrees with it in

the usual way. This is a common practice in the Braj dialect, and in Eastern and Southern Hindî. Thus—

Yesterday I informed you, &c. कलह हम कह सुनाया
—Kalh ham kah sunâyâ, &c. &c.

Have you seen ice?—Tum baraf तुम बर्फ देखे हो
dekhe ho?

Man has solved many things by मनुष्य कितेक वस्तु को
intelligent investigation which ज्ञान से खोजकर नि-
were formerly thought to be in- काला है जिस को
scrutable to science.—Manushya पहिले ज्ञान अगोचर
kitek bastu ko gyân se khojkar समझते थे
nikâlâ hai, jis ko pahile gyân
agochar samajhte the.

The Sannyâsis conjointly drew out संन्यासियन मिलकर मेरे
all the store from my burrow. बिल में सब धन
—Sannyâsiyan milkai mere bil काढ़ लियौ
ten sab dhan kâḥi liyau.

Accusative.—There are two forms of the accusative; that like the nominative, and that formed by the aid of the particle *ko*. The greatest puzzle of Hindî lies in the proper use of these two forms; for, although mistake is impossible when the mind is fairly penetrated by Hindî, yet so much depends upon feeling, that it is impossible to formulate precise rules for their employment.

The nominative form is used in an indefinite sense; thus—

All the fish of the lake became सरोवर की मछलियां
men, women, boys, and girls.— सब स्त्री पुरुष बालक
Sarowar kî machhliyaṅ sab strî, लड़की हो गईं
purush, bâlak, laṛkî ho gaîṅ.

Irrational beings and inanimate objects frequently take the nominative form; thus,

He threw the shells about. — गुठली इधर उधर फेंक दीं
Guthlî idhar udhar phenk dîṅ.

The king took the fish and looked राजा ने मछली लेकर
at it.—Râjâ ne machhlî lekar देखी
dekhlî.

The nominative form is also used with figures and quantities. Thus,

The remaining 3,000 mudras I buried.—S'esh tîn sahasra mudrâ gâr dîn. शेष तीन सहस्र मुद्रा गाड़ दीं

He gave him 400 mohars.—Châr sau mohar us ko dîn. चार सौ मोहर उस को दीं

He put all four fishes down to fry.—Us ne chârôn machhlî bhunne ko dâlîn. उस ने चारों मछली भुनने को डालीं

The particle *ko* is used with the accusative to give it a definite sense, and to individualize the object, as it were. Thus,

Bring the plough out of the house.—Hal ko ghar meñ se lâ. हल को घर में से ला

How will you get the boat into the water?—Nâ,o ko jal meñ kaise le chaloge? नाव को जल में कैसे ले चलोगे

This particularizing of the object does not, in any way, convey the sense of the English definite article; but merely brings the objective character of the noun clearly into view. Hence *ko* is constantly employed in sentences containing remarks upon something already mentioned. Precisely in accord with this is the use or non-use of *ko* with the perfect tenses of active verbs. The use of the agent case, by involving a passive construction, converts the object into the subject of the verb, and, accordingly, the verb agrees with it in gender and number. When, however, it is desired to particularize the object, the particle *ko* is added. The noun, then, becomes manifestly accusative; and, there being no nominative in such sentences to influence the verb, it falls at once into its simple uninflected form. Thus,

उस ने एक भेड़ी देखी
us ne ek bheṛî dekhî.
“He saw an ewe.”

उस ने एक भेड़ी को देखा
 us ne ek bherî ko dekhâ.
 "He saw an ewe."

The first is the ordinary assertion of seeing a sheep ; the second specifies with some particularity the nature of the object seen. There is no means of rendering this idiom into English. Emphasis, even, would be incorrect ; for *ko* is not emphatic, it is merely distinctive.

The particle *ko* is used with nouns indicating rational beings, proper names, and names of offices, &c.

Thou hast killed my son.—Tain ne तैं ने मेरे पुत्र को मारा
 mere putra ko mârâ hai.

Balrâm killed Rukm in the sight of all. — Balrâm-jî ne sab ke बलराम जी ने सब के
 dekhte Rukm ko mâr dâlâ. देखते रक्क को मार डाला

I wished I had saved the gardener and thrown the slave into the water.—Main châhtâ to mâlî ko मैं चाहता तो माली को
 bachâkar gulâm ko jal में बचाकर गुलाम को
 men phenk detâ. जल में फेंक देता

The Dative.—This case indicates direction, tendency, or purpose, and is therefore used as the equivalent of "to," "towards," &c. Thus,

A curse to thy body.—Dhikkâr hai धिक्कार है तेरे बदन को
 tere badan ko.

The dative is, therefore, appropriately used with such words as *uchit* and *jog*, "right," "proper ;" *bhalâ*, "good," *kañhin*, "difficult," &c. Thus,

It is not seemly for a woman to be ऐसा साहस करना भारी
 so daring.—Aisâ sâhas karnâ को उचित नहीं
 nârî ko uchit nahîn.

Such adjectives as the above-mentioned generally require the verb *honâ*, "to be," and this verb frequently takes the dative. And numerous other verbs, also, neces-

sitate a dative construction, as the following examples show :—

I must needs observe that duty. —Mujhe us dharm kâ pālan karnâ avasya hai. मुझे उस धर्म का पालन करना अवश्य है

He had to go in a twelvemonth's time.—Varsh divas pîchhe us ko jânâ thâ. वर्ष दिवस पीछे उस को जाना था

This man had no offspring.—Is ko koî santân na huî. इस को कोई सन्तान न ऊई

I have a secret to tell you.—Kuchh gupt vârttâ mujh ko tum se kahî hai. कुछ गुप्त वार्ता मुझ को तुम से कहनी है

They obtained a loaf with much pains.—Un ko bare śram se ek roṭî milî. उन को बड़े श्रम से एक रोटी मिली

Raja Nala passed three days and nights without food.—Râjâ Nal ko tîn din rât nirâhâr bît gayâ. राजा नल को तीन दिन रात निराहार बीत गया

I am not confident.—Mujhe viśwâs nahîn âtâ. मुझे विश्वास नहीं आता

This day has been fixed for everybody.—Sab kisî ko yah din lagâ parâ hai. सब किसी को यह दिन लगा पड़ा है

Does the wind reach thy body, or not ?—Bayâr tere śarîr ko lagtî hai, ki nahîn. बयार तेरे शरीर को लगती है कि नहीं

What is the matter with thee to-day ?—Âj tujhe kyâ sūjhî hai? आज तुझे क्या सूझी है

The literal rendering of such sentences shows the need of the dative, as, for example, "To-day what has appeared to thee?" "What has happened to thee to-day?" or "What is the matter with you to-day?" So in the other instances; and there are many other such verbs, as, *bhânâ*, "to suit," *dikhâî parnâ*, "to appear," *jân parnâ*, "to be evident," &c. &c. Thus,

I in no wise perceived her enmity. —Mujhe us kî śatrutâ kuchh bhî jân na parî. मुझे उस की शत्रुता कुछ भी जान न पड़ी

Dost thou see it?—Tujhe dikhâ,î तुझे दिखाई देता है
detâ hai?

The dative is commonly used to express the proximate future; thus,

The cold-season is about to end.— शिशिर बीतने को है
S'isîr bîtne ko hai.

He was about to strike.—Mârne ko मारने को तैयार हुआ
taiyâr hu.â.

With any other verb than *honâ* this use of the dative conveys the idea of purpose or intention *towards* which the action is inclined. Thus,

He went forth to die.—Marne ko मरने को चला
chalâ.

I am come to tell you something.— मैं एक बात कहने को
Main ek bât kahne ko âyâ hûn. आया हूँ

He has come to read.— Wah वह पढ़ने आया है
parhne âyâ hai.

Which well didst thou go to for water?—Tû kis ku,e par jal तू किस कुए पर जल
bharne गई थी भरने गई थी

The datival *sign*, as has just been shown, is not infrequently omitted, and often expresses other ideas than those rendered in English by "to"; thus,

It is expected of him.—Us ko उस को अपेक्षित है
apekshit hai.

Do not leave to-day's work for to-morrow.—Âj kâ kârn kal ko na आज का काम कल को
rakho. न रखो

Who will remain for watching the city?—Purî kî chaukasî ko kaun पुरी की चौकसी को
rahegâ. कौन रहेगा

With verbs of speaking, questioning, &c., the ablative is required; but, when such verbs imply direction or command, the dative is used. Thus,

He said to me.—Us ne mujh se उस ने मुझ से कहा
kahâ.

But

He told me.—Mujhe kah diyâ.

मुझे कह दिया

Duryodhan told Draupadî to sit on his thigh.—Duryodhan Draupadî ko jâñgh par baiṭhne ko kahâ.

दुर्योधन द्रौपदी को जाँघ पर बैठने को कहा

The dative is also commonly used adverbially ; thus, *ant ko*, “finally,” *âge ko*, “formerly,” *ûpar ko*, “upwards,” *din ko*, “by day,” *kâhe ko?* “why?” *us samay ko*, “then,” &c.

Respectiveness is indicated by the use of two datives ; as,

God has formed you and me with two bodies and one soul.—Mujhe tujhe Vidhâtâ ne ek prân do deh banâyâ hai.

मुझे तुझे विधाता ने एक प्राण दो देह बनाया है

The Genitive.—The genitive is a very important case in Hindî. Its uses are legion, the more important only of which are here noticed ; others will be gleaned from the Exercises. Its primary signification is that of an adjective, from which all its other uses will be seen to have been deduced. Thus,

The water of content.—Santosh kâ pânî.

संतोष का पानी

Hired clothes.—Bhâre ke kapre.

भाड़े के कपड़े

He made (her) queen for a night.—Rât bhar kî rânî banâî.

रात भर की रानी बनाई

It was just the same this time also.—Taisâ hî ab kî bâr bhî thâ.

तैसा ही अब की बार भी था

You have not answered anything.—Tum ne kisî bât kâ uttar na diyâ.

तुम ने किसी बात का उत्तर न दिया

Let the lower half of your body become stone.—Tere nîche kâ âdhâ sârîr pâshân kâ ho jây.

तेरे नीचे का आधा शरीर पाषाण का हो जाय

Indeed, it is only three or four hours' journey.—Hân kewal tîn châr ghante kâ mârg hai. हां केवल तीन चार घंटे का मार्ग है

That wealth is *your* portion.—Wah dhan tere hî bhâg kâ hai. वह धन तेरे ही भाग का है

It is now apparent how the genitive easily passed into such phrases as—

A faithful wife should never do an unloving act to her husband.—Sâdhwî strî pati kâ kuchh bhî apriya kâ na kare. साध्वी स्त्री पति का कुछ भी अप्रिय काम न करे

They had no compassion upon me. Un kî merî dayâ kuchh na âî. उन की मेरी दया कुछ न आई

That is, "an unloving act of, *or* for the husband," "compassion of, *or* for me," &c. Hence the genitive passes on to express cause or reason; as,

There is no wrong in killing a deceiver.—Kapaṭî ke mârne kâ kuchh dosh nahîn. कपटी के मारने का कुछ दोष नहीं

That is, "any fault of, *or* for killing," &c. A common idiom arises from this, when the genitive is used as adjective to the subject in the sense of certainty, intention, or purpose. Thus,

I will not go.—Main jâne kâ nahîn. मैं जाने का नहीं

That was of no use for his food.—Wah us ke khâne ke kâ na thâ. वह उस के खाने के काम का न था

You are of no use to me.—Tum mere kuchh kâ na nahîn. तुम मेरे कुछ काम के नहीं

This is not the time for waiting.—Yah wakt ṭaharne kâ nahîn hai. यह वक़्त ठहरने का नहीं है

It will be seen that the genitive agrees with the noun to which it refers; and this is always the case so long as it retains its adjectival character. But, besides the general

idea of appurtenance or possession always involved in the genitive, as "the tree's fruit" (which, besides qualifying "fruit," also indicates that it belongs to the tree), the genitive is also very naturally used to express possession itself. In this sense it in no wise qualifies the thing possessed, and therefore is not made to agree with it, but remains unalterably in the inflected masculine form, which appears to indicate its abstract character. Thus,

A Raghuvāṁśa has no daughters. रघुवंशी के बेटी न होतीं
—Raghuvāṁśī ke beṭī na hotīn.

He who has wealth has friends.— जिस के धन है उस के मित्र हैं
Jis ke dhan hai us ke mitra haiṅ.

We do not possess even eyes.— हमारे आँख भी नहीं हैं
Hamāre āṅkh bhī nahīn haiṅ.

Has a pony no life?—Kyâ, ṭaṭṭû क्या टटू के जीव नहीं है
ke jîv nahīn?

I received a blow.— Mere choṭ मेरे चोट लगी
lagî.*

Thus it will be seen that, when, in English, possession is expressed by the verb "to have," then, in Hindî, the unvarying genitive in -e is employed; but we see from the last example that the idea of possession can be extended, in Hindî, to a blow or a wound.

Closely connected with the use of the genitive to express cause or reason, previously illustrated, is its use with verbal participles, to render the English word "by" in a similar position. Thus,

Iron eaten by rust.—Kâî kâ khâyâ कार्द का खाया हुआ
huâ lohâ.

O thou called by death! do not flee. हे मृत्यु के बुलारे मत भाग
—He mrityu ke bulâ,e mat bhâg.

Struck with remorse.—Pachhtâwâ पश्तावा का मारा
kâ mârâ.

* The dative is also frequently used in this sense; thus, *mujhe bart choṭ lagt*, "I received a smart blow."

Frightened by someone.—Kisî kâ किसी का डराया
darâyâ.

Known by everybody.—Sab kâ jânâ सब का जाना

He is prompted by some enemy.—यह किसी शत्रु का सि-
Yah kisî śatru kâ sikhâyâ hai. ख़ाया है

This fort is made of brick.—Yah यह गढ़ ईंट का बना है
gaṛh înt kâ banâ hai.

He had been awake for five or six यह पांच ह दिन का
days.—Yah pānch chha din kâ जागा हुआ था
jâgâ huâ thâ.

For several days we strove ear- कई दिवस पर्यन्त हम
nestly to the extent of our know- ने अपने जाने बड़े
ledge.—Ka,î divas paryant ham श्रम से किया
ne apne jâne baṛe śram se kiya.

Here we have the ordinary meaning of the genitive in such sentences; but it is sometimes thus used to express other ideas than that of "by"; thus,

Come from Âgrâ.—Âgre kâ âyâ आगरे का आया हुआ
huâ.

What power has a person brought हाया के पले डर को
up under shelter?—Chhâyâ ke क्या सामर्थ्य है
pale hue ko kyâ sâmarth hai?

In all the preceding cases the participle and genitive are both of them adjective to some noun expressed or understood.

Besides being used with participles in an adjectival sense, the genitive can be used with ordinary adjectives, in the same way as, in English, we meet with such phrases as "strong of arm," "large of heart," "short of wind," &c. Thus,

good-natured	subhâv kâ achchhâ	सुभाव का अच्छा
very lucky	bhâg kâ balî	भाग का बली
loud-voiced	śabd kâ ûnchâ	शब्द का ऊंचा
congenitally blind	janm kâ andhâ	जन्म का अंधा
beggars by birth	janm ke bhikhârî	जन्म के भिखारी
long since acquired	bahut kâl kâ arjit	बहुत काल का

अर्जित

deceptive in mind	man kâ kapaṭi	मन का कपटी
diseased in body	śarîr kâ rogî	शरीर का रोगी
foul-mouthed	munh kâ malîn	मुँह का मलिन
destitute of intel- lect.	mat kâ hînâ	मत का हीना
deaf in respect of ears.	kân kâ bahrâ	कान का बहरा
blind as regards eyes.	ânkḥ kâ ândhâ	आँख का अंधा
strong-jointed	gânṭh kâ porhâ	गाँठ का पोड़ा
silly-spirited	jî kâ kachchâ	जी का कच्चा
gentle-spirited	jî kâ udâr	जी का उदार
&c.	&c.	&c.

The genitive in all the foregoing instances, and wherever it is used in an adjectival sense, is inflected to agree with the noun to which it refers; as, *wah is kâ lobhî hai*, "he is covetous of this," *wah is kî lobhî hai*, "she is covetous of this," *we is ke lobhî haiñ*, "they are covetous of this."

The genitive is often placed between two nouns to intensify the meaning; thus, *dúdh kâ dúdh*, means "nothing but milk," "pure milk," "milk's milk." This will explain the following phrases:—

Swarms on swarms.—Jhunḍ ke	झुंड के झुंड
jhunḍ.	
Quite a trayful.—Thâl kâ thâl.	थाल का थाल
The entire assembly.—Sabhâ kî	सभा की सभा
sabhâ.	
One and all.—Sab ke sab.	सब के सब
Sheer water.—Pânî kâ pânî.	पानी का पानी
The very truth.—Sach kâ sach.	सच का सच
Suddenly; in a mere word.—Bât kî	बात की बात में
kî bâṭ meñ.	

When inserted between adjectives, it imparts to them a superlative meaning; as,

Exceedingly sweet. — *Mîṭhe kâ* मीठे का मीठा
mîṭhâ.

Quite erect.—*Khare kâ kharâ.* खड़े का खड़ा
 The very best. — *Achchhe kâ achchhâ.* अच्छे का अच्छा

The genitive is used with certain adjectives and participles, such as *yogya*, *sadris*, *tulya*, *samân*, *adhîn*, &c., which then partake of the nature of postpositions (see p. 63). The genitive form, in such cases, is always *ke*.

The genitive is used idiomatically with the verb *mârnâ*; thus,

He struck me with a sword.—*Us ne merî talwâr mârî.* उस ने मेरी तलवार मारी

He gave him a slap.—*Us ne us kâ thappaṛ mârâ.* उस ने उस का थप्पड़ मारा

The horse struck the groom with his fore-leg.—*Ghore ne sâ'is ke tâp mârî.* घोड़े ने सार्स के टाप मारी

With amounts, quantities, prices, &c., the genitive is to be used. Thus,

We require two or three seers.—*Ham ko do tîn ser kâ prayoṇ hai.* हम को दो तीन सेर का प्रयोजन है

Give me 10 ânâs' worth of flour.—*Mujhe das âne kâ âṭâ do.* मुझे दस आने का आटा दो

What is the value of this horse?—*Yah kitne kâ ghorâ hai?* यह कितने का घोड़ा है

When the words express simple quantity, the genitive sign is omitted; as,

Fifty bîghâs of land.—*Pachâs bîghe dhartî.* पचास बीघे धरती

Two drops of water.—*Do bûnd pânî.* दो बूंद पानी

A piece of ground.—*Ek khaṇḍ prithwî.* एक खंड पृथ्वी

But

A piece of *the* ground.—*Prithwî kâ ek khaṇḍ.* पृथ्वी का एक खंड

Respectiveness is indicated by using two genitives. Thus,

He must now be in his palace thinking of you and me (respectively). — Wah is wakt apne mandir men terâ merâ dhyân kartâ hogâ.

वह इस वक्त अपने मंदिर में तेरा मेरा ध्यान करता होगा

There is no connexion between you and this child ; still his appearance and yours are much alike. — Is bâlak kâ tumhârâ kuchh sañbandh nahîn hai, tau bhî tumhârî us kî unhâr bahut miltî hai.

इस बालक का तुम्हारा कुछ संबंध नहीं है तौ भी तुम्हारी इस की उनहार बहुत मिलती है

They are disparaging both you and me. — Merâ terâ donoñ kâ aśubh manâte haiñ.

मेरा तेरा दोनों का अशुभ मनाते हैं

You and I shall some time meet again. — Kisî samay hamârî tumhârî bheñt hogî.

किसी समय हमारी तुम्हारी भेंट होगी

The genitive is often used with the inflexions of other cases, to convert them into adjectival expressions. Thus,

The snow on the top of a mountain. — Parvat kî choṭî par ke baraf.

पर्वत की चोटी पर के बर्फ

Strength adequate to rise. — Uṭhne tak kî sâmarth.

उठने तक की सामर्थ

Hungry eyes are not satisfied with all the wealth that is on the earth. — Bhûkbî âñkheñ prithwî par ke dhan se nahîn bhartîñ.

भूखी आंखें पृथ्वी पर के धन से नहीं भरतीं

I am one of those contentious demons. — Un jhagrâlû daityoñ men kâ main ek daitya hûñ.

उन झगड़ालू दैत्यों में का मैं एक दैत्य हूँ

Thou hast broken thy promise to a friend. — Tû ne mitra ke sâth kâ prañ torâ hai.

तु ने मित्र के साथ का प्रण तोड़ा है

It may even be used with itself, for a similar purpose ; thus,

The members of a society devoted to mutual assistance.—Paraspar upakâr karnewâle janon ke gaṇ kâ ke jan. परस्पर उपकार करने-वालेजनों के गण का के जन

The converse of this is occasionally met with, that is, the genitive is used as a simple base to which other inflexions are added. Thus,

Be thou famous!—Tere ko yaś howe! (instead of *tujh ko*). तेरे को यश होवे
 What is thy name? tell me.—Terâ nâm kyâ hai ; mere ko kah de. तेरा नाम क्या है मेरे को कह दे
 You are in no wise valorous.—Tumhâre ko kuchh parâkram nahîn hai. तुम्हारे को कुछ पराक्रम नहीं है
 Then, tell me about it.—So mere se bayân kar. सो मेरे से बयान कर
 I ask one thing of thee.—Tere se ek bâṭ pûchhṭâ hûn. तेरे से एक बात पूछता हूँ
 I will discharge an arrow at thee.—Tere par bân chhortâ hûn. तेरे पर बाण छोड़ता हूँ
 He showed favour to me.—Us ne mere par dayâ prakâś kî. उस ने मेरे पर दया प्रकाश की
 If such a misfortune had happened to me, who knows what would have occurred?—Jo mere par aisî vyathâ partî to kyâ jânên kyâ hotâ ? जो मेरे पर ऐसी बधा पड़ती तो क्या जानें क्या होता

A double genitive is occasionally met with ; as,

They wished to kill us both. — Hamâre donon ke mârne kî ichchhâ kî. हमारे दोनों के मारने की इच्छा की

Ham donon ke is the ordinary expression.

The genitive often translates ideas which do not, at first sight, appear to require such a construction; as in

- The decision lies with God.—Bhag-wân kâ karnâ. भगवान का करना
- To rely on the absence of hope.—Nairâśya kâ avalamban karnâ. नैराश्य का अवलम्बन करना
- From relying on a false opinion.—Mithyâ mat kâ avalamban karne se. मिथ्या मत का अवलम्बन करने से
- He was pleased, indeed, to escape from the snare.—Phande se chhûṭne kâ use harsh to huâ. फंदे से छूटने का उसे हर्ष तो हुआ
- The ass was grieving on this account.—Gadhâ is bâṭ kâ khed kartâ thâ. गधा इस बात का खेद करता था
- What are you in doubt about?—Kis bâṭ kâ saṁdeh huâ hai? किस बात का संदेह हुआ है
- He will not again be able to do anything for me.—Phir wah merâ kuchh na kar sakegâ. फिर वह मेरा कुछ न कर सकेगा
- What you are saying is an argument for preserving a girl alive.—Âp kâ vachan larî kî jilâne kâ sâdhan hai. आप का वचन लड़की जिलाने का साधन है
- The returning change of night into day, and day into night, is caused by the earth's top-like spinning motion.—Prithwî ke phirkî samân phirne se râṭ kâ din aur din kî râṭ phir phirkar huâ kartî hai. पृथ्वी के फिरकी समान फिरने से रात का दिन और दिन की रात हुआ करती है
- Hereupon such a storm arose that day became night.—Itne meñ ek aisî ândhî âî kî din kî râṭ ho gaî. इतने में एक ऐसी आंधी आई कि दिन की रात हो गई
- They were all converted into a desert.—Un sab kâ paṭṭar ho gayâ. उन सब का पटपड़ हो गया

The genitival sign is at times idiomatically omitted; as,

He will obtain the wealth his lips shall ask.—So munh mângâ dhan pâwegâ. सी मुंह मांगा धन पावेगा

This is never deserving of confidence.—Yah kabhî viśwâs karne yogya nahîn hai. यह कभी विश्वास करने योग्य नहीं है

Give me a water-pot.—Mujhe ek jal pâtra do. मुझे एक जल पात्र दो

He keeps on doing what he pleases.—Man mânâ kiyâ kartâ. मन माना किया करता

There is not even a handful of grain in the house.—Ghar men ek muṭṭhî dâna bhî nahîn hai. घर में एक मुट्ठी दाना भी नहीं है

On the 13th of the dark fortnight of Chait.—Chait badî teras. चैत बदी तेरस

The Ablative.—The primary idea of the sign of the ablative, in Hindî, seems to be likeness, similarity, or association with. The idea of association runs through the following series:—

To press to the bosom.—Chhâtî se lagâ lenâ. हाती से लगा लेना

Fight with me.—Mujh se saṅgrâm kar. मुझ से संग्राम कर

Why shouldst thou be inimical to him?—Us se kyon droh kare. उस से क्यों द्रोह करे

To have an interview with anyone.—Kisî se milnâ. किसी से मिलना

The air is contiguous to the earth.—Vâyû bhûmî se saṭî rahtî hai. वायु भूमि से सटी रहती है

Death is but a small trouble.—Marṇ alp kleś se hotâ hai. मरण अल्प क्लेश से होता है

When (it is) lost he is in misery.—Hâni men dukh se hotâ hai. हानि में दुख से होता है

I will honour her after the authoritative precept.—Main yatho-chit vidhi se us kî pûjâ kar-ûngâ. मैं यथोचित विधि से उस की पूजा करूंगा

He spoke with great love.—Us ne **उस ने अति प्यार से**
ati pyâr se kahâ. कहा

The last sentence exemplifies the common adverbial expressions, such as,

proudly	ghamañd se	घमण्ड से
comfortably	sukh se	सुख से
inferentially	anumân se	अनुमान से
spontaneously	âp se	आप से
gradually	kram se	क्रम से
thoroughly	bhalî bhânti se	भली भांति से
repeatedly	phir phir se	फिर फिर से
externally	bâhar se	बाहर से
at first	pahile se	पहिले से
hence	is se	इस से
thus	is prakâr se	इस प्रकार से
afterwards	pîchhe se	पीछे से
forwards	âge se	आगे से
sedulously	jatan se	जतन से

Analogous to the preceding are the phrases :—

All the doors began to open of themselves.—Âp se âp sab dhwâr **आप से आप सब द्वार**
khulne lage. खुलने लगे

It opened of its own accord.—Âp **आप से आप ही खुल**
se âp hî khul gayâ. गया

Purchase that on behalf of this person.—Us ko is ke nâm se **उस को इस के नाम से**
mol lo. मोल लो

He became charioteer, under the name of Bâhuk, to the king of that place.—Bâhuk ke nâm se **बाहुक के नाम से वहां**
wahân ke râjâ kâ sârathî banâ. के राजा का सारथी बना

According to the practice of religious students, the Chândrâyan vow has been performed.—Brahmacharya se Chândrâyanvrata kiya.

ब्रह्मचर्य से चान्द्रायण
व्रत किया

They were fried on one side.—Ek taraf se bhun chukî.

एक तरफ़ से भुन चुकीं

Go through the mud.—Kîchar kî rāh se jā,o.

कीचड़ की राह से
जाओ

Go by this road.—Is panth se chalo.*

इस पंथ से चलो

Other common uses of the ablative follow:—

The boughs and branches of that tree reached to the skies.—Us briksh kî dālî aur gudde âkâs se nikal gaye hai.

उस वृक्ष की डाली और
गुद्दे आकाश से निकल
गये हैं

It is made of minute hoops of bambu.—Wah bâns kî chhoṭî chhoṭî kamānchiyon se banâ hai.

वह बांस की छोटी छोटी
कमानचियों से बना है

The lakes are filled with pellucid water.—Sarowar nirmal jal se bhare hai.

सरोवर निर्मल जल से
भरे हैं

Speak to him (or with him).—Us se bol.

उस से बोल

He said to him.—Us ne us se kahâ.

उस ने उस से कहा

He conversed with him.—Us ne us se bāt-chît kî.

उस ने उस से बात
चीत की

He prayed to God.—Us ne Jagad-îśwar se prârthanâ kî.

उस ने जगदीश्वर से
प्रार्थना की

She asked permission of the king.—Us ne sâh se âgyâ mangî.

उस ने शाह से आज्ञा
मांगी

I have promised to Duryodhana.—Duryodhan se pratigyâ kî hai.

दुर्योधन से प्रतिज्ञा की
है

* The sign is at times omitted; thus, "Don't go this way," Is gail mat chalo.

Association with anything suggests the means by which action is performed, and hence we find the ablative used to express the instrument. Thus,

As far as is feasible to you.—Jahân tak tum se ho sake. जहाँ तक तुम से हो सके

Their strength cannot be resisted by me.—Un kâ bal mujh se nahîn sambhâlâ jâtâ. उन का बल मुझ से नहीं संभाला जाता

Desired by the virtuous.—Guniyon se lubdh. गुणियों से लुब्ध

It could not be brought about by them.—Wah un se na ban sakâ. वह उन से न बन सका

With the idea of means through which anything arises, that of origin, or source, is not unnaturally connected. Thus,

They set out from Mathurâ.—Mathurâ se chal diye. मथुरा से चल दिये

What is the use of these wranglings now to you?—Tumheñ in bakheron se ab kyâ kâam hai? तुम्हें इन बखेड़ों से अब क्या काम है

He heard this from the police-officer.—Us ne kotwâl jî se yah bât sunî. उस ने कोतवाल जी से यह बात सुनी

I am dejected in consequence of your little eating.—Tumhâre thore khâne se main udâs hûn. तुम्हारे थोड़े खाने से मैं उदास हूँ

Nothing comes from obeying Indra.—Indra ke mânn se kuchh nahîn hotâ. इन्द्र के मानने से कुछ नहीं होता

The purpose of his coming.—Us ke âne se arth. उस के आने से अर्थ

Outside the house. — Ghar se bâhar. घर से बाहर

Whence have you come into this wood?—Tum is ban meñ kahân se âe? तुम इस वन में कहाँ से आए

From beginning to end.—Âdi se ant paryant. आदि से अन्त पर्यन्त

Scarcely differing from the foregoing is the use of the ablative to express the source from which things mental or physical are derived. Thus,

Thou art not to fear anything.—Tû kisi bât se dâre mat. तू किसी बात से डरे मत

He fears nobody.—Us ko kisi se bhay nahîn hotâ. उस को किसी से भय नहीं होता

The cats were disappointed of their bread.—Billiyân apnî rotî se ro baiñhîn. बिलियाँ अपनी रोटी से रो बैठीं

He does not get the mastery over anyone.—Kisî se jay nahîn pâta. किसी से जय नहीं पाता

No one may conquer me.—Koî mujh se na jîte. कोई मुझ से न जीते

The demon is not victorious over the devout.—Bhût bhagatjanon se nahîn jittâ. भूत भगतजनों से नहीं जीतता

To be ashamed of anything.—Kisî bât se lajânâ. किसी बात से लजाना

The source from which action is derived being rendered by the ablative, it is easy to see how that case came to express source apart from action. Thus,

He became separated from me.—Wah ham se alag huâ. वह हम से अलग हुआ

From afar he said to S'rî Krishna Chand. — Dûr se us ne S'rî Krishna Chand se kahâ. दूर से उस ने श्री कृष्ण चंद से कहा

Placing posts and rafters from the rock to the wall, I constructed a shed.—Parbat se le us ghere tak khûnte kânri gârkar chhâvni kar dî. पर्वत से ले उस घेरे तक खूँटे काँड़ी गाड़कर ढावनी कर दी

He created the whole universe, beginning with night and day.—Us ne râat din se leke sab jag rachâ. उस ने रात दिन से लेके सब जग रचा

There was an illumination of blue-lights from the palace to his house.—Mahtâbiyon kâ rājmahal se le us ke ghar paryant prakâś huâ. महताबियों का राजम-हल से ले उस के घर पर्यन्त प्रकाश हुआ

He has not looked for a long time. —Bahut din se dekhâ nahîn. बहुत दिन से देखा नहीं

For a long time (past).—Bahut kâl se. बहुत काल से

From expressing the source as “apart from” the action spoken of, it is not difficult to see how the ablative came to be used for “contrast with” any idea; and this explains its use in the comparison of adjectives. Thus,

Where but in the wood?—Ban se anyatra kahân? बन से अन्यत्र कहाँ

There is no sin whatever greater than child-murder.—Bâlhatyâ se barhkar to koî pâp hî nahîn. बालहत्या से बढ़कर कोई पाप ही नहीं

It is built for those who are ten thousand times bigger than thou. —Un ke liye banî hai jo das sahasra tujh se bare hai. उन के लिये बनी है जो दस सहस्र तुझ से बड़े हैं

The highest trees.—Ūnche se ūnche per. ऊँचे से ऊँचे पेड़

At fewest.—Thorē se thorē. थोड़े से थोड़े

At least.—Nyûn se nyûn. न्यून से न्यून

At most.—Bahut se bahut. बहुत से बहुत

It rises at least four or five miles high.—Wah thorî se thorî châr wâ pânch mîl ūnchî chahatî hai. वह थोड़ी से थोड़ी चार वा पाँच मील ऊँची चढ़ती है

The very best thing.—Uttam se uttam vastu. उत्तम से उत्तम वस्तु

The very gravest sin.—Bhârî se bhârî pâp. भारी से भारी पाप

Not infrequently the postposition *ke sâth*, “along with,” and other words, are used instead of the ablative. Thus,

Do not fight and contend with a drunkard. —Matwâle ke sâth larâî aur prabalatâ mat kar. मतवाले के साथ लड़ाई और प्रबलता मत कर

To everyone his own intelligence seems consummate and his own son handsome. — Sab ko apnî buddhî pakâî ke sâth aur apnâ putra sundartâî ke sâth dikhâî detâ hai.

Will you not speak to me?—Kyâ tum mere sâth bât na karogē?

What renown I shall achieve along with you! — Tum sahit merâ kaisâ yaś hogâ!

A place which was shaded by a wood. — Ek sthân jo sa-ban chhâyâ thâ.

The ablative is often used with the locative. Thus, He fell off that branch.—Us dâlî par se girâ.

Bring the plough out of the house. —Hal ko ghar men se lâ.

He rose from the ground.—Prithwî par se uṭhâ.

Which of us is it?—Ham men se kaun hai?

Mutuality is represented by repeating the ablative. Thus,

There used to be jangles between him and me on this account. —Isi se mujh se us se jhagrâ hotâ thâ.

The Locative.—This case, as its name implies, expresses the locality or place of an act or object, and is generally used to express such ideas as “in,” “on,” “at,” &c. Its uses will be seen from the following examples:

He went and concealed himself in that place.—Us sthân men jâkar chhup rahâ.

You are not blameworthy in this matter.—Is men tumhârâ kuchh dosh nahîn.	इस में तुम्हारा कुछ दोष नहीं
There must be some cause for this.—Is men kuchh hetu hogâ.	इस में कुछ हेतु होगा
That is in nowise expressible by speech.—So kuchh kahne men nahîn â saktî.	सो कुछ कहने में नहीं आ सकती
She surpasses the moon in beauty.—Rûp men chandramâ ko mât kartî hai.	रूप में चन्द्रमा को मात करती है
At the age of forty.—Châlîs baras kî avasthâ men.	चालीस बरस की अवस्था में
She went to sleep thinking of her husband.—Pati ke dhyân men so gayî.	पति के ध्यान में सो गई
He had been sent to prison for the crime of theft.—Chorî ke aparâdh men bandîgriha bhejâ gayâ thâ.	चोरी के अपराध में बन्दीगृह भेजा गया था

From being used to express the state *in* which an action takes place, the locative passed into adverbial constructions, such as,—

apparently	dekhne men	देखने में
privately	ekânt men	एकांत में
finally	ant men	अन्त में
mutually	âpas men	आपस में
suddenly	bât hî bât men	बात ही बात में
hereupon	is men	इस में
so that	jis men	जिस में
especially	jis men bhî	जिस में भी

War was being waged in those days.—Un dinon men yuddh rahâ.

उन दिनों में युद्ध रहा

If perchance by daylight some wicked man see us, what will happen?—Din men kadâchit koî dushṭ manushya dekh le, to kyâ hoy ? दिन में कदाचित कोई दुष्ट मनुष्य देख ले तो क्या होय

To give with frankness.—Sidhâî men denâ. सिधार्ह में देना

At the loss (of it) he is miserable. —Hâni men dukh se hotâ hai. हानि में दुख से होता है

The locative is used idiomatically with several verbs, as the following instances will show:—

To meet with approval.—Man men ânâ. मन में आना

To be heard.—Sunne men ânâ. सुनने में आना

To be imposed on.—Chhal men ânâ. छल में आना

To get angry.—Krodh men ânâ. क्रोध में आना

To be intelligible.—Buddhi men ânâ. बुद्धि में आना

To be mentally grasped.—Dhyân men ânâ. ध्यान में आना

To heed.—Dhyân men lânâ. ध्यान में लाना

To interrupt discourse.—Bât men parnâ. बात में पड़ना

To come to one's knowledge.—Apne jânne men ânâ. अपने जानने में आना

To be filled with anger.—Ris men bharnâ. रिस में भरना

The locative often translates other words besides "in" or "on." Thus,

Of these three gods, which is a prompt granter of a boon?—In tînoñ devtâ, on men sîghra var-dâtâ kaun hai ? इन तीनों देवताओं में शीघ्र वरदाता कौन है

Among Musulmâns men marry paternal nieces. —Musalmânôn men châchâ kî larṭkî se byâh karte haiñ. मुसलमानों में चाचा की लड़की से ब्याह करते हैं

- Let there be animosity *between* देवन और राजा में
Dewan and the king.—Dewan विरुद्ध हो जाय
aur rājâ meñ viruddh ho jāy.
Harmony came to pass *between* उन में मेल हुआ
them.—Un meñ mel huâ.
Come to Hastinâpur to the royal हस्तिनापुर में राजसु-
sacrifice.—Hastinâpur meñ râjsu- यज्ञ में आओ
yagya meñ â,o.

The following uses of the locative also seem peculiar :

- I bought this cow *for* 30 rupees.— यह गाय मैं ने तीस
Yah gâÿ main ne tîs rupiye meñ रुपिये में मोल ली
mol lî.
How much grass will be got *for* चार आने में कितनी
4 annas?—Châr âne meñ kitnî घास मिलेगी
ghâs milegî?
At a single shot.—Ek hî tîr meñ. एक ही तीर में
Do not be angry *for* a very small अल्प ही अपराध में क्रोध
offence.—Alp hî aparâdh meñ मत कर
krodh mat kar.

The locative particle *par*, like *meñ*, has many applica-
tions. In the following, its original meaning "upon" is
tolerably apparent.

- He was seated on the house.—Wah वह कोठी पर बैठा हुआ
kothî par baiṭhâ huâ thâ.
Apply your mind to this affair.— इस बात पर मन
Is bâṭ par man lagâ,o. लगाओ
A mother's affection for her off- मा का मोह बालक पर
spring is well known.—Mâ kâ प्रसिद्ध है
moh bâlak par prasiddh hai.
No power of Indra has prevailed इन्द्र का कुछ तुम पर
over you.—Indra kâ kuchh tum न बस आया
par na bas âyâ.
Hang on to my tail.—Mere puchchh मेरे पुच्छ पर हाथ से
par hâth se avalamban karo. अवलम्बन करो
My hand was not raised against मेरा हाथ उस पर न
him.—Merâ hâth us par na uṭhâ. उठा

The minister was angry thereat.— मंत्री तो उस पर क्रुद्ध
Mantrî to us par kruddh thâ. था

What art thou at a loss about?— तू किस बात पर भूला
Tû kis bât par bhûlâ hai? है

I never heard such a statement in the world.—Main ne is prithwî में ने इस पृथ्वी पर ऐसी
par aisî vârttâ kabhî nahîn sunî. वार्ता कभी नहीं
सुनी

Caste upon caste.—Jât par jât. जात पर जात

The particle *par* is constantly used to translate the English "at," and similar words. Thus,

It is far from here.—Yahân se dûr यहाँ से दूर पर है
par hai.

A terrace loomed in the distance. दूर पर एक अटारी
—Dûr par ek atârî dikhâî dî. दिखाई दी

He went and stood at his door.— उस के द्वार पर आ
Us ke dwâr par jâ kharâ rahâ. खड़ा रहा

He arrived there towards evening. थोड़ा दिन रहते उस
—Thorâ din rahte us sthân par स्थान पर आ पड़चा
jâ pahunchâ.

Let us go to that lake.—Us talâv उस तलाव पर चलें
par chalen.

On the fifth day.—Pâñchwen din पांचवें दिन पर
par.

The following uses are not so apparent :

For a mere nothing.—Na kuchh न कुछ बात पर
bât par.

After an effort has been made.— यत्न किये पर
Yatna kiye par.

We will abide by our own religion. हम अपने धर्म पर रहेंगे
—Ham apne dharm par rahenge.

They dance at another's cost.— वे पराये के धन पर
We parâye ke dhan par nâchte नाचते हैं
haiñ.

The particle *par*, like *men*, is a constituent of adverbial phrases; as,

hereupon	is par	इस पर
nevertheless	is par bhî	इस पर भी
constantly	pad pad par	पद पद पर

But how is it that they come over-head every night?—*Kintu we pratrîtri mâtthe par kaise âte hain?* किंतु वे प्रतिरात्रि माथे पर कैसे आते हैं

In the Braj dialect, the particle *pai* (that is, *par*) is occasionally used in the sense of the ablative, with the participles of verbs. Thus,

Having had the appropriate formula recited by thee.—*To pai prayog parhwây.* तो प प्रयोग पढ़वाय
 I am not able to walk.—*Mo pai chalyau nahîn jâtu.* मो पै चली नहीं जातु
 I could not walk from weakness.—*Nibalâi ten mo pai chalyau na jây.* निबलाई तें मो पै चली न जाय

Another favourite locatival affix is *tak*, “up to.” *Laun* has almost the same meaning.

The water came up to his nose.—*Us ke nâk tak pâniâyâ.* उस के नाक तक पानी आया

I shall be abroad for a year.—*Main baras din tak bâhar rahûngâ.* मैं बरस दिन तक बाहर रहूंगा

He stood there for some time.—*Kuchh der tak wahân kharâ rahâ.* कुछ देर तक वहां खड़ा रहा

It will never be exhausted for seven generations.—*Sât pîrhî tak kabhî na nibṭe.* सात पीढ़ी तक कभी न निबटे

I will sing your merits as long as I live.—*Jab tak jî,ûngâ tab tak âp kâ guṇ gâ,ûngâ.* जब तक जीऊंगा तब तक आप का गुण गाऊंगा

Keep up this pretence till I come. जब तक मैं न आऊँ
 —Jab tak main na â, ûñ tab tak तब तक यही बहाना
 yahî bahânâ kîjiyo. कीजियो

Plants, including even the hard गाह बरन कड़े गोखुर
 caltrop, dry up and wither.— तक झलसकर खस
 Gâchh, baran karê gokhurû tak, जाते हैं
 jhalaskar sùkh jâte haiñ.

As many as ten came.—Das tak दस तक आए
 â,e.

As already illustrated, under both Genitive and Ablative, the locative can be used along with other case-signs (see pp. 91, 92, 100).

The particle *menî* is often omitted, especially in cases where a noun and a verb almost form a compound term. Thus,

to be useful	kâm ânâ	काम आना
to occur to memory	yâd ânâ	याद आना
to appear	drishti ânâ	दृष्टि आना
to remain stable	ṭhikâne rahnâ	ठिकाने रहना
to sell to anyone	kisî ke hâth bechnâ	किसी के हाथ बेचना
to make over to anyone.	kisî ke hâth de denâ	किसी के हाथ दे देना

Go nowhere with a remnant of food in the mouth.—Juṭhe munh kahîñ na jânâ. जुटे मुंह कहीं न जाना

The particle *menî* or *par* is often omitted in adverbial phrases ; as,

there	us ṭhaur	उस ठौर
there	us jagah	उस जगह

Apposition.—Nouns can be placed in juxtaposition without the intervention of any case, in such sentences as the following :—

Three seers of milk.—Tîn ser तीन सेर दूध
 dûdh.

- Two beegahs of land.—Do bîghâ zamîn. दो बीघा जमीन
- Swarms upon swarms in a drop of water.—Jhuñḍ ke jhuñḍ ek būṇḍ pânî meñ. झुंड के झुंड एक बूंद पानी में
- He thought another dog was bringing another piece of meat.—Jânâ ki dûsrâ kuttâ dusre tukṛe mâns ko liye jâtâ hai. जाना कि दूसरा कुत्ता दूसरे टुकड़े मांस को लिये जाता है
- In those 50 beegahs of land.—Us pachâs bîghe dhartî meñ. उस पचास बीघे धरती में
- Save me, your unhappy friend, from death.—Mujh dukhî mitra ko mrityu se bachâ lo. मुझ दुखी मित्र को मृत्यु से बचा लो

The Plural Sign.—The plural is often used for the singular, as a mark of respect.

Nouns sometimes appear in the singular instead of in the plural form. Thus,

- The sticks are wet.—Lakṛî odî hain. लकड़ी खोदी हैं
- To god, man, and sage, there was great joy.—Sur nar muni ko ati ânand huâ. सुर नर मुनि को अति आनन्द हुआ
- She went to foster her young in the shade of the branches of the trees.—Peṛon ke kuṇḍ kî chhâñh meñ apne bachchoñ ke pâlne gaî. पेड़ों के कुंड की छाँह में अपने बच्चों के पालने गई

Feminine nouns, in the nominative and accusative forms, especially those ending in long -î, often appear without the plural termination. Thus,

- Damayantî's eyes were open.—Damayantî kî âñkh khulî. दमयन्ती की आंख खुली

After a numeral the singular form is preferred in the nominative and accusative.

- A cock with two or three hens.—Ek kukkuṭ do tîñ kukkuṭî samet. एक कुकूट दो तीन

Until the whole 3,000 rupees be paid.—Jab tak pûrâ tînoñ hazâr rupayâ na deñ. जब तक पूरा तीनों हजार रुपया न दें

Three days and nights.—Tîn din rât. तीन दिन रात

He established these six duties for the Brahmans.—Ye chha karm Brâhmaṇ ke liye sthâpan kiyâ. ये छ कर्म ब्राह्मण के लिये स्थापन किया

Sometimes the plural form is used ; as,

He gave his two daughters in marriage. — Apnî do betiyân byâh dîn. अपनी दो बेटियां ब्याह दीं

In the oblique cases the plural form is generally used. This is always the case with nouns expressing sentient beings ; as,

These two trust-inspirers have deceived this mortal frame.—In do viśwâsiyoñ ne is manushya-deh ko ṭhagâ. इन दो विश्वासियों ने इस मनुष्यदेह को ठगा

Certain nouns are generally construed as plurals. Such as *prân*, "life," *bhâg*, "fortune," *samâchâr*, "news," and sometimes *dâm*, "price."

Give the price to Hîrâmiśra.—Us ke dâm Hîrâmiśra ko de. उस के दाम हीरामिश्र को दे

Kaṁs took the life of Yaśodâ's daughter.—Kaṁs ne Jaśodâ kî kanyâ ke prân liye the. कंस ने यशोदा की कन्या के प्राण लिये थे

He began to rail at his destiny.—Apne bhâgoñ ko dosh lagâne lagâ. अपने भागों को दोष लगाने लगा

It is not my fate to eat to-day.—Âj bhâgoñ meñ khânâ to likhâ nahîn hai. आज भागों में खाना तो लिखा नहीं है

News of his arrival. — Us ke pahunchne ke samâchâr. उस के पहुँचने के समाचार

O nightingale! bring thou the sweet tidings of spring. — He bulbul, vasant ke bhale samâ-châr lâ. हे बुलबुल वसन्त के भले समाचार ला

But

Hearing the news of his being hung.—Us ke phânsî charhne kâ samâchâr sunkar, &c. उस के फाँसी चढ़ने का समाचार सुनकर

When several nouns are mentioned together, it is the last of them which takes the plural and case signs. Thus,

When the village was cleared of ploughmen and farmers.—Jab jotâ aur kisânôn binâ gânw sîn ho gayâ. जब जोता और किसानों बिना गांव खून हो गया

He saw the dead deer, hunter, serpent, and boar.—Un mare hu,e mrig byâdhâ sâmp sūkaron ko dekhâ. उन मरे हुए मृग व्याधा सांप शूकरों को देखा

The plural sign is constantly added to numbers and words of quantity, to imply that the whole of the number or amount specified is included in the statement. Thus, *donôn*, “both,” *tīnôn*, “the three,” *châron*, “all four,” *châron or*, “on all four sides,” “all around,” &c.

These four get one share each.—Ek ek bhâg ko ye chârôn pâte haiñ. एक एक भाग को ये चारों पाते हैं

Fools fall every day into hundreds of fearful conditions.—Saik-ron bhay ke sthân meñ din din mûrñ parte haiñ. सैकड़ों भय के स्थान में दिन दिन मूढ़ पड़ते हैं

With an ellipsis, the plural sign is idiomatically used as follows :

to die of hunger	bhûkhoñ marnâ	भूखों मरना
to die of thirst	pyâsoñ marnâ	प्यासों मरना
to die of cold	jâroñ marnâ	जाड़ों मरना
&c.	&c.	&c.

And it is similarly employed adverbially; as,

afoot	pairon	पैरो
on the knees	ghuṭnon	घुटनों
exactly	thīkon thīk	ठीको ठीक
by severe beating	māron mār	मारों मार
in the very midst	bīchoṇ bīch	बीचों बीच

Thou art going home empty-handed.—Tū khālī hāthon ghar jātā hai. तू खाली हाथों घर जाता है

Hearing this, by severe lashing I have brought the horses here.—Yah sunke māron mār ghoron ko yahān lāyā hūn. यह सुनके मारों मार घोड़ों को यहां लाया हूं

The following sentences exhibit ellipses of the ablatival sign :—

Eyes have seen what ears were hearing.—Jo kânon sunte the so ânkhoṇ dekhâ. जो कानों सुनते थे सो आंखों देखा

When shall we see with our eyes the sports of those our ears have heard of?—Jin kî lîlâ ham ne kânon sunî tinheṇ kab nainon dekheṅge? जिन की लीला हम ने कानों सुनी तिन्हें कब नैनो देखेंगे

Examples of the less common plural terminations are as follow :—

The greatest Pandits are also met with.—Barē barē Paṇḍitjan, bhī mile haiṇ. बड़े बड़े पण्डितजन भी मिले हैं

Women scorn heroic acts.—Sûrtâ ke kâmon kî strîjan nindâ kartî haiṇ. स्त्रता के कामों की स्त्री-जन निन्दा करती हैं

The relatives of a spiritual guide. गुरु के बन्धुजन
—Guru ke bandhujan.*

* Jan is also used as a separate noun, meaning "folk" or "people."

- Those you see are all subjects.**— जो देखते हो सो सब
Jo dekhte ho so sab prajāgaṇ
प्रजागण हैं
hain.
- Their sons were engaged in destroying the Pāṇḍavas.**—उन के पुत्रगण पाण्ड-
Un ke putra-
gaṇ Pāṇḍavagaṇ ke saṅhâr karne
वगण के संहार करने
ko pravritta hue the.
को प्रवृत्त हुए थे
- O councillors ! you know the whole constant duty of kings.**—हे सभासदगण आपलोग
He sab-
hâsadgaṇ ! âplog sab hî sanâtan
सब ही सनातन
râjdharm jânte hain.
राजधर्म जानते हैं
- Now fetch the horses.**—अब अश्वगण को आ-
Ab aśwa-
gaṇ ko âvartit karo.
वर्तित करो
- Let them go first.**—वहलोग पहिले गमन
Wahlog pahile
gaman karen.
करें
- Enemies first of all manifest surprise.**—शत्रुलोग प्रथम चमत्कार
S'atrulog pratham cha-
matkâr dikhâte hain.*
दिखाते हैं

Sometimes the preceding plural affixes take the ordinary plural sign also ; as,

- Agasti, seeing the spirits hanging head downwards over a chasm, inquired, &c.**—अगस्ति ने एक गर्त के
Agasti ne, ek gart
ke ûpar adhomukh lambamân
ऊपर अधोमुख लम्ब-
pitrigaṇoṅ ko dekhke pûchhâ, &c.
मान पित्रगणों को
देखके पूछा
&c.
- The demon is not victorious over the devout.**—भूत भगतजनों से नहीं
Bhût bhagatjanon
se nahîn jîtâ.
जीतता

Occasionally, but rarely, Hindûs use the Persian plural sign ; thus,

- Upon receiving this order, lakhs of diggers were set free.**—इस हुक्म के पाते ही
Is hukm ke pâte hî lâkhkhâ beldâr
लाख्खा बेलदार छूटे
chhûte.

* Colloquially, *log* is a very common plural termination.

They brought crores of rupees of करोरह्वा रुपिये की
treasure into the treasury.— दौलत खजाने में
Karorhâ rupiye kî daulat kha- ला दाखिल की
zâne men lâ dâkhil kî.

ADJECTIVES.

The comparative is expressed by an adjective and the ablative case of the noun with which comparison is made (*see* p. 11). Thus,

This is superior to that.—Yah us यह उस से उत्तम है
se uttam hai.

What may be called the comparative absolute is formed thus,—

Then she went still nearer.—To तो यह और भी पास
yah aur bhî pâs chal gaî. चल गई

What may be called the superlative absolute has been explained at pp. 12, 13.

Likeness is frequently expressed by the particle *sâ*, which is inflected as required. Thus,

He is like a stone.—Wah ek वह एक पत्थर स है
patthar sâ hai.

Hundreds of pearls such as you तुम से सैकड़ों मोटियों
are worthless.—Tum se saik- से कुछ काम नहीं
ron motiyon se kuchh kâm
nahîn.

The following may have been evolved from this use of *sâ* to express likeness.

There happened to be many fields उस धरती में बहुत से
in that plot.—Us dhartî men खेत पड़े थे
bahut se khet pare the.

What! you are enraged at this वाह वाह इतनी सी
trifle?—Wâh, wâh! itnî sî bāt बात पर रुठ गई
par rûth gaî?

Instead of *sā*, other words are sometimes used.

It was a surprise that one so wise *as you* should entertain doubt in such a case.—*Âscharya hu,â ki âp aisâ suvigya aisî bât meñ sandeh kare.* आश्चर्य हुआ कि आप ऐसा सुविज्ञ ऐसी बात में संदेह करे

I am not *like them*.—*Main un jaisâ nahîn hûn.* मैं उन जैसा नहीं हूँ

Fighting is the office of heroes like me.—*Yuddh karnâ hamâre sarîkhe bîron kâ kârn.* युद्ध करना हमारे सरीखे वीरों का काम

By such *as you* a profusion of very excellent viands is to be prepared. — *Tere sarîkhe ne achchhe achchhe khâne ke mâl banânâ.* तेरे सरीखे ने अच्छे खाने के माल बनाना

The word *bhar* is used to express entirety. Thus,

the whole day	din bhar	दिन भर
a full kos	kos bhar	कोस भर
life-long	jîvan bhar	जीवन भर
a jar full	hândî bhar	हांडी भर
a belly-full	peṭ bhar	पेट भर

I will give him back quite as much *as he gave me*.—*Jitnâ us ne mujhe diyâ utnâ bhar main use phir de,ûngâ.* जितना उस ने मुझे दिया उतना भर मैं उसे फिर देऊंगा

Not a drop of water to drink remained in the boat.—*Nâ, o meñ pine ke liye bûnd bhar pâni nahîn rahâ hai.* नाव में पीने के लिये बूंद भर पानी नहीं रहा है

Many adjectives and participles are used with *karnâ* to form compound verbs. Thus,

to vitiate	dûshit karnâ	दूषित करना
to foster	pusṭ k.	पुष्ट क०
to prepare	prastut k.	प्रस्तुत क०

to obtain	prâpt k.	प्राप्त क०
to pass (time)	bitît k.	बित्तीत क०
to collect	ekat̥ṭhâ k.	एकट्ठा क०
to complete	pûrâ k.	पूरा क०
to appoint	niyat kar denâ	नियत कर देना
&c.	&c.	&c.

It has been already shown that many adjectives are constructed with the genitive (*see* p. 88), and that others take the inflected masculine genitive (*see* p. 90). Among the latter, those expressing fitness or worthiness also take the dative. Thus,

This is worthy of a learned man.— यह पण्डित के योग्य है
Yah paṇḍit ke yogya hai.

But

It is right for us.—Ham ko yogya हम को योग्य है
hai.

It is proper for a woman.—Strî ko स्त्री को उचित है
uchit hai.

PRONOUNS.

Pronouns, beside the ordinary uses, which require no illustration, are at times used adjectivally ; thus,

This nephew remained within the यह भतीजा सुरङ्ग के
tunnel.—Yah bhatîjâ surang ke भीतर रह गया
bhîtar rah gayâ.

What is this that thou hast done, तैं ने यह क्या किया जो
to abandon thy family, shame, छोरी लोक लाज
and modesty!—Tain ne yah कान चापनी
kyâ kiyâ jo chhorî lok lâj kân âpnî!

The plural and singular forms of pronouns are, at times, used indiscriminately ; but the verb always shows the number. Thus,

Who is this?—Ye kaun hai? ये कौन है

This affair is not new.—Ye bâṭ na,î ये बात नई नहीं है
nahîn hai.

The one wears a necklace of flowers, the other a necklace of skulls.—*Ye dhare banmâl, we muñrmâl.*

The numerals are used as pronouns, sometimes elliptically ; as,

One was coming, another was going.—*Ek âtâ ek jâtâ thâ.*

One (thing is), I am troubled at your trouble.—*Ek tumhâre hî dukh se ham dukhî hain.*

The use of the relative and correlative is strange to English people; but will be understood from the following examples. Although *so* and *to* are given as the correlatives, practically *yah* and *wah* frequently fulfil that office. Thus,

Happen what will.—*Jo châhe so ho.*

Rest assured we shall do that which will speed you.—*Tum dhîraj dharo ham wahî karenge jis men tumhârâ kalyân hogâ.*

When any misfortune shall happen to you, then you will be greatly afflicted.—*Jis samay tum par koî dukh parêgâ us kâl tum ko barâ sok hogâ.*

We will do what will benefit you.—*Jis men tumhârâ bhalâ hogâ so karenge.*

It will be understood that a relative has always to be accompanied by a correlative. But the pronoun *jo* is used in other than a relative sense ; as,

I acted not well in that I placed confidence in him.—*Main ne bhalâ na kiya jo us par viswâs kiya.*

As to now telling another the state of the case, that also is improper.—*Is samay ân se jo vrittânt kâ kahnâ so bhî anuchit hai.*

इस समय आन से जो वृत्तान्त का कहना सो भी अनुचित है

As to living here by begging, that is highly censured.—*Jo yahin par mângkar jînâ so to atyant nindit hai.*

जो यहीं पर मांगकर जीना सो तो अत्यन्त निन्दित है

O ocean! art thou parted from someone, that thou heavest long-drawn sighs?—*He samudra tû jo lambî sâns letâ hai, so kyâ tujhe kisî kâ viyog hai?*

हे समुद्र तू जो लंबी सांस लेता है सो क्या तुझे किसी का वियोग है

Especially to take anyone's life is a very grievous crime.—*Jis men bhî kisî kâ prân lenâ barâ hî pâp kâ kâ hai.*

जिस में भी किसी का प्राण लेना बड़ा ही पाप का काम है

Both members of a compound pronoun should be inflected; as,

They should by whatever means make abundance of friends.—*Châhiye ki jis kisî prakâr se saikron mitra karen.*

चाहिये कि जिस किसी प्रकार से सैकड़ों मित्र करें

The most common uses of the interrogative pronouns are illustrated in the following examples:—

What are you saying?—*Tum kyâ bolte ho?*

तुम क्या बोलते हो

What does he see!—*Dekhtâ kyâ hai!*

देखता क्या है

How will my future life be marred by killing it?—*Us ke mârne se parlok kyâ bigregâ?*

उस के मारने से परलोक क्या बिगड़ेगा

What has this to do with coquetry?—*Is men hyâw kî kyâ bât hai?*

इस में ह्याव की क्या बात है

Have the horses run? They have come flying!—*Ghore daure kyâ hai; ur âe hai.*

घोड़े दौड़े क्या हैं। उड़ आए हैं

Hast thou not yet heard?—*Kyâ tû ne ab tak nahîn sunâ?* क्या तू ने अब तक नहीं सुना

Why should I kill thee?—*Main tujhe kyâ mârûn?* मैं तुझे क्या मारूँ

Why are you grieving?—*Dukh kâhe ke wâste karte ho?* दुःख काहे के वास्ते करते हो

In what town, and by what poet, was it composed?—*Kaun se gânw men kaun sâ kavi ne nirmân kiyâ?* कौन से गांव में कौन सा कवि ने निर्माण किया

Who knows what he may do at some time!—*Kyâ jâniye ki kis samay kyâ kare!* क्या जानिये कि किस समय क्या करे

Is it possible that you have not recognized me!—*Tum mujhe pahchânâ nahîn so kyâ!* तुम मुझे पहचाना नहीं सो क्या

Kyâ may be followed by a correlative; thus,

Ask what you may desire.—*Tere ko kyâ châhiye so mâng le, o.* तेरे को क्या चाहिये सो माँग लेओ

I wish to see what will happen from meeting the demon.—*Daitya ke milne se kyâ hotâ hai is ko dekhâ châhtâ hûn.* दैत्य के मिलने से क्या होता है इस को देखा चाहता हूँ

The indefinite pronouns are used as follows:—

Is anyone at hand?—*Koî hai?* कोई है

I saw no means at all of my preservation.—*Apnî rakshâ kâ upây koî bhî nahîn dekhtâ thâ.* अपनी रक्षा का उपाय कोई भी नहीं देखता था

No one knew whither he had gone.—*Kisî ne na jânâ ki wah kidhar gayâ.* किसी ने न जाना कि वह किधर गया

A certain *Sutikshṇa* was disciple of *Agastya*.—*Koî ek Sutichchhan Agast kâ śishya hot bhayâ.* कोई एक सुतिष्ण अगस्त का शिष्य होत भया

- Some ten men came.—*Koî das âdmî âe.* कोई दस आदमी आए
- One was saying one thing, another, another thing. — *Koî kuchh kahtâ thâ, koî kuchh.* कोई कुछ कहता था
कोई कुछ
- A mouse who had seen nothing of the world.—*Ek chuhiyâ jis ne sañsâr kâ kuchh dekhâ na thâ.* एक चुहिया जिस ने
संसार का कुछ देखा
न था
- He does not injure me at all.—*Hamârâ kuchh nahîn bigartâ.* हमारा कुछ नहीं बि-
गड़ता
- The pony will take no harm.—*Ṭaṭṭû kâ kuchh bigar nahîn jâwegâ.* टट्टू का कुछ बिगड़ नहीं
जावेगा
- Is the whole creation uniform, or is there some variety in it?—*Sab srisṭiek hî sî hai wâ kuchh us meñ bhed hai?* सब सृष्टि एक ही सी है
वा कुछ उस में भेद
है
- Of whatsoever sort it may be.—*Jaisâ kuchh ho.* जैसा कुछ हो
- At some distance.—*Kuchh dūr par.* कुछ दूर पर
- Some books have fallen.—*Kuchh pustakē girî haiñ.* कुछ पुस्तकें गिरी हैं
- In some villages.—*Kuchh gāñon meñ.* कुछ गांवों में
- After a time.—*Kuchh din ke parē.* कुछ दिन के परे
- After some time was elapsed, a daughter was born to them.—*Kuchh din bîte, ek larkî un ke paidâ huî.* कुछ दिन बीते एक
लड़की उन के पैदा
ऊई
- In a few days the girl began to recognize their names.—*Kuchh ek dinon meñ wah putrî un ke nām pahchāñne lagî.* कुछ एक दिनों में वह
पुत्री उन के नाम
पहचानने लगी

The *Honorific Pronoun* properly requires a verb in the 3rd person. (It is occasionally treated as the equivalent of *tum*, and then is followed by the 2nd person plural.)

Where is your honour going? — आप कहाँ जाते हैं
 Âp kahân jâte haiñ?
 Please to show me so much as आप इतना बतला दी-
 this.—Âp itnâ batlâ dîjiye. जिये

The *Reflexive Pronoun* always refers to the subject of the verb, or of the discourse.

You desire your own greatness.— तुम अपनी बड़ाई
 Tum apnî barâ'î châhte ho. चाहते हो

A star has no light of its own.— तारे को अपनी ज्योति
 Târe ko apnî jyoti nahîñ. नहीं

Only the sun and moon, then, have तब केवल चन्द्रमा और
 light of their own; is not it सूर्य को अपनी
 so?—Tab keval chandramâ aur अपनी ज्योति है।
 sûrya ko apnî apnî jyoti hai; यही न।
 yahî na?

The dog went away of his own कृता आप से चला गया
 accord.—Kuttâ âp se chalâ gayâ.

Those which are able to move जो अपने आप बिल
 spontaneously.—Jo apne âp hil चल सकते हैं
 chal sakte haiñ.

I cannot have been in my right मैं अपने आपे में न हूँगी
 mind.—Main apne âpe meñ na hûngî.

Aside (in dramatic language).— आप ही आप
 Âp hî âp.

Look to yourself, before you open अपनेपा देख मुंह से
 your mouth. — Apanpâ dekh बात निकालो
 muñh se bâ't nikâlo.

VERBS.

The Aorist.

What is now called the Aorist is really a corrupt form of the old Sanskrit present tense; and most of the uses of the aorist can be readily understood by considering it a kind of indefinite present.

In proverbial expressions, the aorist is used as a present tense; thus,

The old woman grinds, the dog eats.—Bûrřhâ pîse kuttâ khâwe.

The hand knows the hand.—Hâth ko hâth pahchâne.

Colloquially, the aorist is fully recognized as a present tense; and it even takes the auxiliary; thus,

Do what I say.—Main kahûn so मैं कहूँ सो कर kar.

The wrath of Baldeva increased like as the waves of the sea increase at the full moon.—Baldev jî kâ krodh yon barhâ jaise pûn-yau ko samudra kî tarang barhe.

Am I not speaking the truth? Look thyself.—Main sachchî kyâ kahûn? Tû hî dekh le.

I recognize your goodness.—Main tumhârâ guṇ mānûn hûn.

I tell you truly, it is all your own wealth.—Sachch kahûn hûn ki sab tumbârâ hî dhan hai.

He can break it.—Wah us ko tor sake hai.

There is a great heat of sun.—Barî dhûp parê hai.

My summits reach to the clouds.—Merî phunang bâdal tak pahunchen haiñ.

He was not able to do you any harm.—Wah terâ kuchh bigâr nahîn kar sake thâ.

The foregoing use of the aorist is considered as unclassical; but it is a matter of fact in the language.

The following sentences show the ordinary uses of the aorist.

- Someone says (*or may say*).—Ko,î कोई कहे
kahe.
- With you I could drop from a mountain.—Tum sahit giri se तुम सहित गिरि से
gîrûn. गिरूं
- If you do not think it wrong, devise some plan by which I may meet that royal sage again.—Jo kuchh दोष न समझो
dosh na samjho tau aisâ upây तौ ऐसा उपाय करो
karo jis se wah râjarshi phir जिस से वह राजर्षि
mile. फिर मिले
- Should a husband equal to her be found, then we may give her.—इसी के समान बर मिले
Isî ke samân bar mile to den. तो दें
- I might, indeed, kill her.—Us ko उस को मार तो डालूं
mâr to dâlûn.
- What shall I do?—Main kyâ में क्या करूं
karûn?
- To whom shall we give this girl? हम इस लड़की को
—Ham is larîkî ko kis ko den? किस को दें
- If you allow it, then we will go home.—Âgyâ do to ham ghar आजा दो तो हम घर
jâny. जायें
- I know neither whether he will kill himself, nor what he will do.—यह न जानिये आत्मघात
Yah na jâniye âtmaghât kare na करे न जानिये क्या
jâniye kyâ kare. करे
- One would think he is not this boy's father.—Jâne जाने यह इस लड़के
yah is larîke का बाप नहीं है
kâ bap nahîn hai.
- You may reckon all such objects as animals, &c., as creation.—Tum तुम पशु . . . आदि
paşu . . . âdi sab padârthoñ ko सब पदार्थों को
srishti jâno. दृष्टि जानो
- It will appear whether I am speaking truly or falsely.—Jân पड़े कि मैं सत्य
ki main satya kahtî hûn wâ कहती हूं वा मिथ्या
mithyâ.

If I am defeated then I will remain with you as a slave.—*Jo ham hâren to tumhâre dâs hokar rahen.* जो हम हारे तो तुम्हारे दास होकर रहें

When can it befit you to live in the wilderness?—*Tum ko kab yogya hai ki ban men baso?* तुम को कब योग्य है कि बन में बसो

However much annoyance a woman may suffer from her husband.—*Strî apne pati se châhe jitnâ kasht pâwe.* स्त्री अपने पति से चाहे जितना कष्ट पावे

The aorist, like the imperative, at times takes a lengthened or respectful form; thus,

Ask what you may desire.—*Tere ko kyâ châhiye so mâng le, o.* तेरे को क्या चाहिये सो मांग लेओ

What shall one say, when all four are united?—*Jahân chârôn ikatthâ hoñ wahân kî kyâ ka-hiye?* जहाँ चारों इकट्ठा हों वहाँ की क्या कहिये

If one die, then one is released from the sorrow of the world.—*Jo mar jâiye to sañsâr ke dukh se chhûtiye.* जो मर जाइये तो संसार के दुख से छूटिये

Whether you think well of it, or ill.—*Bhalâ mâniye yâ burâ.* भला मानिये या बुरा

That skull will answer fully whatever question you may please to ask.—*Jo jo prâsna us munr se pûchhivegâ us sab kâ uttar wah munr degâ.* जो जो प्रश्न उस मुँह से पूछियेगा उस सब का उत्तर वह मुँह देगा

The aorist is frequently used in such idiomatic constructions as the following:

At all events; anyhow.—*Jo ho.* जो हो

It may perhaps come about.—*Hoy hoïy to ho.* होय तो हो

Undoubtedly.—Ho na ho.

हो न हो

God knows whether it will be obtained or not.—Íśwar jāne mile na mile.

ईश्वर जाने मिले न मिले

I, as far as I know how, am gratifying him in every way.—Main to apne jāne is ko sab rīti se prasann rakhtā hūn.

मैं तो अपने जाने इस को सब रीति से प्रसन्न रखता हूँ

The affair may be accomplished or not.—Bāt to bane wā na bane.

बात तो बने वा न बने

If my life is lost in assisting others, be it so.—Jo paropakāra nimitta merā prāṇ jāy to jāy.

जो परोपकार निमित्त मेरा प्राण जाय तो जाय

This may be true, or not.—Yah sach ho yā na ho.

यह सच हो या न हो

Some aorists are used as conjunctions.

Whether it be a boy or a girl.—Chāhe putra ho chāhe putrī.

चाहे पुत्र हो चाहे पुत्री

Whether you have any affection for her, or not.—Chāhe is par tumhārā pyār ho chāhe na ho.

चाहे इस पर तुम्हारा प्यार हो चाहे न हो

The dry land is covered with vegetation as with a garment.—Sūkhī bhūmi peṛṇ se waisī dhanpī hai jāno kisī ne vastra se dhānp dī ho.

सूखी भूमि पेड़ों से वैसी ढंपी है जानो किसी ने वस्त्र से ढांप दी हो

That fly's wings were looking as though he were coated with mother-o'-pearl.—Us ke daine aise lagte the ki mānoṇ us makkhī par sīp maṛhī hai.

उस के डैने ऐसे लगते थे कि मानों उस मक्खी पर सीप मढ़ी है

The Infinitive is used in an aoristic sense, as will be shown further on.

The Imperative.

To express negation, the word *nahîn* is never used with the imperative; but always *na* or *mat*. The ordinary use of this tense is, of course, to express command or direction.

Get up and go home.—Uṭh ghar जाओ
jâ.o.

Don't trouble me now.—Is samay इस समय मुझे क्लेश मत
mujhe kleś mat do. दो

Let us, for our part, sit down.—Ham bhî baitheँ
Ham bhî baiṭheñ.

The imperative is often used in an optative or benedictive sense; also as a mere ejaculation. Thus,

Good bye.—Bidâ ho!

बिदा हो

Let (us hope that) some day some old bear may not seize you, in mistake for a jackal!—Kisî din ko,î bûrhâ rîchh tujhe syâr ke dhokhe na pakar le!

किसी दिन कोई बूढ़ा
रोख तुझे स्यार के
घोखे न पकड़ ले

Let me not some day forget my own self!—Kisî din main âp apne ko na bhûl jâ,ûñ!

किसी दिन मैं आप
अपने को न भूल
जाऊँ

I (will) make good my promise: so look out.—Pratigyâ sach kartâ hûn: dekho.

प्रतिज्ञा सच करता हूँ
देखो

I (will) crush thee in a club-fight: so look out.—Tere ko gadâ-yuddh meñ jarjar kartâ hûn: dekh.

तेरे को गदायुद्ध में
जर्जर करता हूँ देख

The respectful imperative in *-iyo* is used to equals and inferiors; that in *-iye* and *-iyegâ*, to equals and superiors.

O father! account this climbing-plant as my very self.—Pitâ! is latâ ko mere hî samân giniyo.

पिता इस लता को मेरे
ही समान गिनियो

Please stay there.—Tû wahân rahiyo.

तू वहां रहियो

Pray bear this in mind.—Yah âp यह आप जान रखिये
jân rakhiye.
Now be so good as to turn over सभी चीर थोड़े से पत्रे
a few more leaves.—Abhî aur उलटिये
thore se patre ultiyे.

The respectful form of *châhnû* is used to express desir-
ableness, obligation, or necessity. Thus,

We should go there (*lit.* on us the हमें वहां जाना चाहिये
going there is binding).—Ha-
men wahân jânâ châhiye.

I ought to call out.—Châhiye ki मैं पुकारूं
main pukârûn.

What other disguise than this इस से अधिक चीर क्या
should the king use?—Is se मिस राजा को चा-
adhik aur kyâ mis râjâ ko châ- हिये
hiye?

The negatives *na* and *nahîn* are both used with *châhiye*.
It is not incumbent on a scholar to पण्डित को चाहिये नहीं
overlook the abjectness of a fool. कि मूर्ख की नीचता
—Paṇḍit ko châhiye nahîn ki को क्षमा करे
mûrkh kî nîchatâ ko kshamâ
kare.

There is a plural form of *châhiye*; thus,
We must abandon our sins.—Ham हम लोगों को अपने
logon ko apne durâchâr chhorne दुराचार छोड़ने
châhiyen. चाहियें
Bring such as are necessary.—Jaise जैसे चाहियें तैसे ले
châhiyen taise le âo. आओ

Male and female attendants such जहां जैसे दास दासी
as are needful are standing, each चाहियें वहां वैसे ही
in his or her place.—Jahân waise अपने अपने स्थान में
dâs dâsî châhiyen, wahân waise खड़े हैं
hî apne apne sthân men khare
hain.

They must be found.—Mil jāne मिल जाने चाहियें
châhiyen.

The gambler requires three sixes ; but three aces turn up.—*Jûârî ko tîn chhakke châhiyē, parantu tîn kâṇe âte haiṇ.*

We have gathered as many flowers as are needed for the ceremonial.—*Jitne phûl pûjâ ke liye châhiyē utne tau bîn chukîṇ.*

There is also a past tense of *châhiye* ; thus,

It should have been on the banks of a rippling stream.—*Châhiye thâ ki wah kisî taraṅ-yukt nadî ke tir par hotâ.*

I ought to have shouted.—*Mujh ko pukârṇâ châhiye thâ.*

The form in *-iyegâ* is thus employed :—

Regarding me as a slave be pleased to have mercy.—*Mujhe dâs samajhkar kripâ rakhiyegâ.*

When your honour shall please to be angry, then at once they will flee away.—*Jad âp kopiyeḡâ tadhî bhâḡ jânyge.*

You will, please, place this book in your library.—*Yah pustak apne pustakâlay meṇ rakhiyegâ.*

Let your honour punish us.—*Âp ham ko daṇḍ dîjiyegâ.*

Please to forgive his offence.—*Us kâ aparâdh kshamâ kariyegâ.*

Please to act as you may determine.—*Jaisâ vichâr thahre taisâ kariyegâ.**

The Infinitive is also used imperatively, as will be shown further on.

जूआरी को तीन षडे चाहिये परंतु तीन काणे आते हैं

जितने फूल पूजा के लिये चाहिये उतने तौ बीन चुकीं

चाहिये था कि वह किसी तरङ्गयुक्त नदी के तीर पर होता

मुझ को पुकारना चाहिये था

मुझे दास समझकर क्षपा रखियेगा

जद आप कोपियेगा तधी भाग जायगे

यह पुस्तक अपने पुस्तकालय में रखियेगा

आप हम को दण्ड दीजियेगा

उस का अपराध क्षमा करियेगा

जैसा बिचार ठहरे तैसा करियेगा

* Notice that here and just above, we have not *kîjiyegâ*, which we should expect, but another form of the respectful future.

The Future.

The ordinary use of the future is very simple.

The honour of one will diminish, and the ignorance of the other will increase.—Is *kâ mân ghaṭ-egâ* aur us *kâ agyân barhegâ*.
 इस का मान घटेगा और उस का अज्ञान बढ़ेगा

When he shall ask, what answer shall you make?—*Jab wah pûchhegâ, âp kyâ jawâb doge?*
 जब वह पूछेगा आप क्या जवाब दोगे

The future often denotes an attitude of mind short of positiveness, as the following examples show. The sense is weaker than that of *honâ châhiye*.

Q. Is this town very old? A. Probably.—*Kyâ yah nagar bahut purânâ hai?*
 क्या यह नगर बहुत पुराना है
 होगी

These shrubs must be dearer to Father Kanwa than even thou art.—*Pitâ Kanwa ko ye birule tujh se bhî adhik pyâre honge.*
 पिता कन्व को ये बिरुले तुझ से भी अधिक प्यारे होंगे

It cannot be any greater than the last two stories.—*Pichhlî do kahânî se wah kuchh adhik na hogî.*
 पिछली दो कहानी से वह कुछ अधिक न होगी

There must be some reason for this.—*So yahân koî kâraṇ hogâ.*
 सो यहां कोई कारण होगा

Wealth alone must generally be the cause.—*Dhan hî kâraṇ prâya hogâ.*
 धन ही कारण प्राय होगा

The future is often used in a conditional sense ; thus,

Why, then, should they be dissatisfied?—*Phir we kyon aprasann honge?*
 फिर वे क्यों अप्रसन्न होंगे

I thought he would swallow me.—*Main samjhî mujhe nigal jâwegâ.*
 मैं समझी मुझे निगल जावेगा

Should one speak kindly to a base person, his conceit would be increased.—Jo nîch se kripâ ke sâth bolegâ to us kâ ghamand barh jâ, egâ. जो नीच से कृपा के साथ बोलेगा तो उस का घमण्ड बढ़ जाएगा

The future may also be used to express the dubitative past tense ; thus,

If it was not thou, it must have been thy father.—Jo na thî, to terâ bâp howegâ. जो न थी तो तेरा बाप होवेगा

There is an emphatic form of the future which may be thus illustrated.

The virtuous will surely be honoured somewhere or other, at some time or other.—Gupî kâ âdar kahîn na kahîn kisî samay na kisî samay hohîgâ. गुपी का आदर कहीं न कहीं किसी समय न किसी समय हो-हीगा

Now, indeed, you will certainly say so ; but I am not such a fool as you.—Ab to aisâ kahohîge ; par tum sarîkhâ mûrkh nahîn hûn. अब तो ऐसा कहो-ही-गे पर तुम सरीखा मूर्ख नहीं हूँ

Come what may, I *will* converse with them.—Ho so ho, in se bâten tau karûnhîgâ. हो सो हो इन से बातें तो करूँ-ही-गा

You *will* not study.—Tum parhohîge nahîn. तुम पढ़ो-ही-गे नहीं

We shall surely obey the king's command.—Râjâ kî âgyâ tau ham mânehînge. राजा की आज्ञा तो हम माने-ही-गे

She will surely find happiness at last.—Wah ant men sukh pâwehîgî. वह अन्त में सुख पावे-ही-गी

Worthy people will surely blame you.—Bhalâ log to dosh dehînge. भला लोग तो दोष दे-ही-गे

He *will* go.—Wah jâhîgâ. वह जा-ही-गा

The Indefinite Imperfect.

This tense is not restricted as to time or mood. The following sentences illustrate its use.

I am dead with fright. — Main मैं डर के मारे मर गई
 dar ke mâre mar gai hotî.

Nobody goes near him.—Us ke pās उस के पास कोई न
koî na jâtâ. जाता

I would release you ; but what am I to do ?—Tum ko chhurâ detâ, par kyâ karûn ?

Had you fixed your attention solely on the duck, and had not stared at the partridge, one would certainly have been obtained.—Jo tum baṭer hî pai dhyân rakhte, aur tîtar pai tâk na lagâte, ek to avas̄ya hâth lag jâtâ.

जो तुम बटेर ही पै ध्यान रखते और तीतर पै ताक न लगाते एक तो अवश्य हाथ लग जाता

Had I seen him I should have been afraid.—Yadi dekhtâ to dar jâtâ.

Had he not killed him, this one also would not have died.—Jo us ko na mâtâ to yah bhî na martâ.

Had she lived she would have surpassed the moon in beauty.
—Jitî to rūp meñ chandramâ ko mât kartî.

**जीती तो रूप में चन्द्र-
मा को मात करती**

Recently a tendency has been manifested to use *thà* in the complementary clauses of conditional phrases, instead of the indefinite imperfect; thus,

If he had not abandoned her there, it would have been hard so much as to save his life.—Jo yah us ko wahân na chhor jâtâ to is kâ prân hî bachnâ kâthîn thâ.

The Present Imperfect.

This tense expresses what takes place in a general way, or habitually, or continuously. Thus,

Those who launch out beyond their capacity fall into great misery. जो अपनी शक्ति के बाहर पांव धरते हैं वे भारी दुख में पड़ते हैं

Another dog is going along carrying another piece of meat.—Dûsrâ kuttâ dusre tukre mâns ko liye jâtâ hai. दूसरा कुत्ता दूसरे टुकड़े मांस को लिये जाता है

They are speaking the truth.—Sach to kahte hain. सच तो कहते हैं

I have been noticing it for some days.—Main kaî din se dekhtâ hûn. मैं कई दिन से देखता हूँ

The present imperfect is often used to express the proximate future. Thus,

Now I should like to see what will happen from meeting the demon.—Ab daitya ke milne se kyâ hotâ hai is ko dekhâ châhtâ hûn. अब दैत्य के मिलने से क्या होता है इस को देखा चाहता हूँ

I will have everything sent for you.—Main tumhâre liye sampûrṇ vastu bhijwâ detâ hûn. मैं तुम्हारे लिये संपूर्ण वस्तु भिजवा देता हूँ

I will kill you instantly with this sword.—Is khaḍga se tujhe abhî mârâtâ hûn. इस खड्ग से तुझे अभी मारता हूँ

I thought she would speak to me presently.—Main ne jânâ wah abhî mujh se boltî hai. मैं ने जाना वह अभी मुझ से बोलती है

The present imperfect is also sometimes used in a past sense. Thus,

Meanwhile what did they see!—Itne men dekhte kyâ hai. इतने में देखते क्या है

What did he see after a little time!—Thorî der pîchhe dekhtâ kyâ hai! थोड़ी देर पीछे देखता क्या है

Have we asked your genealogy?—Kyâ terî jâtî-pântî pûchhte haiñ? क्या तेरी जातिपान्ति पूछते हैं

The Past Imperfect.

This tense expresses unfinished, continued, or repeated action at some former time. It is very simple.

An ass also was going along the same road.—Ek gad,hâ bhî usî sarak meñ jâtâ thâ. एक गद्दा भी उसी सड़क में जाता था

He was not able to eat a bellyful and dispel hunger. — Peṭ bhar khâ bhûkh ko dūr na kar saktâ thâ. पेट भर खा भूख को दूर न कर सकता था

He was going from his own city to another. — Apne śahar se par śahar ko jâtâ thâ. अपने शहर से पर शहर को जाता था

He was greatly perplexed as to where he should conceal it.—Bahut ghabrâtâ thâ ki kahân us ko chhipâ rakhûn. बहुत घबराता था कि कहाँ उस को छिपा रखूं

He was greatly conceited about his height and size.—Apnî unchâî aur barâî pai barâ ghamanḍ kartâ thâ. अपनी उंचाई और बड़ाई पै बड़ा घमंड करता था

The Contingent Imperfect.

This tense expresses an action which may possibly or contingently be in progress at some time.

Should you wish to preserve your life, never enter this place again. —Jîne kî ichchhâ rakhtâ ho to phir is sthân meñ kabhî mat â,ïyo. जीने की इच्छा रखता हो तो फिर इस स्थान में मत आइयो

I may be going there [but I am not sure].—Wahân jâtâ ho,ûn. वहां जाता होऊं

There was a continuous sound as if it were thundering.—Aisâ
 śabd ho rahâ thâ ki jaise megh
 garajtâ ho. ऐसा शब्द हो रहा था
 कि जैसे मेघ गरजता
 हो

It is clear that this tense cannot often be required, as the indefinite imperfect may generally be used in the senses which it has.

The Presumptive Imperfect.

This very familiar tense expresses an action probably in progress. It always expresses an idea about which there is only conjectural assertion. Thus,

Six months must have passed.—
 Chha mahîne bîte honge. छ महीने बीते होंगे

They must seem to be smooth to them.—Un ko chikne dikhâï dete honge. उन को चिकने दिखाई देते होंगे

It must seem like a river of honey.—Wah madhu kî nadî kî nâîn dekh partî hogî. वह मधु की नदी की नाई देख पड़ती होगी

From the increase of his prosperity, the prosperity of our family must increase.—Us kî sampat ke barhne se hamâre kul kî barhtî hogî. उस की संपत्ति के बढ़ने से हमारे कुल की बढ़ती होगी

Its bright yellow threads must be as though golden rafters were supported on pillars.—Us ke pîle pîle sût aise lagte honge ki mânôn sunahrî kâriyân kham-bhôn ke bal kharî hân. उस के पीले पीले सूत ऐसे लगते होंगे कि मानों सुनहरी काड़ियां खम्भों के बल खड़ी हों

Hence he was thinking that all women must be just the same.—Is se jântâ thâ ki sab striyân aisî hî hotî hongî. इस से जानता था कि सब स्त्रियां ऐसी ही होती होंगी

What delight will be experienced from sleeping on this couch !— इस सेज पर सोने से
Is sej par sone se kaisâ sukh कैसा सुख मिलता
miltâ hogâ ! होगा
Râm must now be on his way.— राम अभी जाता होगा
Râm abhî âtâ hogâ.

The Negative Contingent Imperfect.

This tense is but seldom used, the indefinite imperfect commonly doing duty for it. It expresses an action as conditionally taking place at a former time, and implies the negation of the condition.

Had you at that time been doing your work, you would not have got a beating.—Jo tum us kâl अपना काम करते
apnâ kâm karte hote to tum mâr न होते तो तुम मार न
na khâte. खाते

If Râm had been running away, I would have stopped him.—Râm राम यदि भागता होता
yadi bhâgtâ hotâ, to main us ko तो मैं उस को रोक-
roktâ. ता

The Indefinite Perfect.

In all the past tenses of transitive verbs, as already mentioned, the verb agrees in gender with its object, which by the use of the agent case actually becomes the subject of the verb. The application of an interrogative pronoun always detects the subject of a verb. Thus, "The master taught the girl;" Q. "Who taught?" A. "The master;" then "master" is the subject. The same rule applies to the passive; thus, "By the master the girl was taught;" Q. "Who was taught?" A. "The girl;" then "girl" is the subject of the verb. This latter is the Hindî construction, and hence the necessity for making the verb agree with the technical object, which is really the subject. The peculiarity of Hindî lies in the fact that the subject, in this case, may be given an objective sense at will, by the addition of the particle *ko*. The verb, being

then released from the influence of the subject, falls at once into the uninflected form. Instances are too common to require further illustration than that given on pp. 32 and 81.

Colloquially the verb is, at times, allowed to agree with the object, in despite of *ko*; thus,

He awakened his mother.—Us ne उस ने अपनी मा को
apnî mâ ko jagâ,î. जगाई

The Indefinite Perfect indicates a completed action without reference to any particular time; thus it is used to express ideas equally present, past, and future.

No one discovered this secret.—यह भेद किसी ने न
Yah bhed kisî ne na pâyâ. पाया

He reaps what he sows.—Jo boyâ जो बोया सो काटा
so kâtâ.

Q. Bring some water. A. It is पानी लाओ। लाया
brought, Sir (*i.e.* I will bring it immediately).—Pânî lâ,o. Lâyâ, साहेब।
Sâheb.

No one knows whither he had किसी ने न जाना कि
gone.—Kisî ne na jânâ ki wah वह किधर गये
kidhâr gaye.

We are much frightened.—Hamen हमें बड़ा भय हुआ
barâ bhay huâ.

I bought a slave girl.—Main ने ने एक दासी मोल
dâsî mol î. ली

They have received a punishment जैसा किया तैसा दण्ड
commensurate with their acts.—पाया
Jaisâ kiyâ taisâ dand pâyâ.

Solomon, forsooth, died 400 years सुलेमान तो मरे चार
ago.—Sulaimân to mare châr sau सौ बरस ऊर
baras hu,e.

The two past tenses of *honâ* may be thus distinguished: *thâ* expresses simple existence at some former time, but

hu,â implies change of circumstances. The form *thâ* is used to render other ideas than that of simple past existence.

There was a judge in that city.— उस नगर में एक काजी
Us nagar men ek kâjî sâheb the. साहेब थे

It was (*i.e.* became) apparent to him.—Use *mâlûm hu,â*. उसे मासूम हुआ

Hitherto the ground *has been* undulating.—Ab tak dhartî ûnchî
nîchî thî. अब तक धरती ऊँची
नीची थी

It *would have been* well had my daughter not been killed by my hand.—Apnî larîkî apne hâth se
na mârî hotî to achchhâ thâ. अपनी लड़की अपने
हाथ से न मारी
होती तो अच्छा था

The Present Perfect.

This tense expresses an action completed with reference to the present time.

They have just come.—Ye abhî â, e ये अभी आए हैं
hain.

I am seated here to see what will presently take place.—Ab âge
kyâ hogâ is bâth ke dekhne ke अब आगे क्या होगा इस
liye main yahân baiṭhâ hûn. बात के देखने के
लिये मैं यहाँ बैठा हूँ

Did you come from without? — बाहर से आए हो
Bâhar se â, e ho?

I have [recently] assisted you.— मैं ने तुम्हारी सहायता
Main ne tumhârî sahâyatâ kî की है
hai.

The Past Perfect.

This tense expresses an action, when an interval of time has elapsed since the completion of it.

[I] had never seen such before.— ऐसा पहिले कभी नहीं
Aisâ pahile kabhî nahîn dekhâ देखा था
thâ.

They arrived where the lion had killed and eaten Prasen.—We
 wabhân pahuñche jahân sinh ne Prasen ko mâr khâyâ thâ.
 वे वहां पड़ंचे जहां सिंह ने प्रसेन को मार खाया था

The Contingent Perfect.

This tense represents a completed action as an assumption or hypothesis.

I may have heard his name [but am uncertain].—Us kâ nâm sunâ ho,ûñ.
 उस का नाम सुना होऊं

If you may not have [already] done [so], let us go dine together.—Jo na kiyâ ho to chalo ham tum sâth bhojan karen.
 जो न किया हो तो चलो हम तुम साथ भोजन करें

May she not have spoken jestingly?—Hañsî se na kahî ho?
 हंसी से न कही हो

If God made thee in the shape of a calf, then remain as a calf.—Jo Íswar ne tujh ko vatsa-rûp kiyâ ho to tû vatsa-rûp meñ rah.
 जो ईश्वर ने तुझ को वत्सरूप किया हो तो तू वत्सरूप में रह

Even if Nala may have been guilty of some unkindness, still, &c.—Jo Nal ne ko,î nirdayatâ kâ bhî kâm kiyâ ho, to &c.
 जो नल ने कोई निर्दयता का भी काम किया हो तो —

Bring me a little of whatsoever he may have cooked.—Jo jo kuchh us ne rîndhâ ho thorâ thorâ sab mere pas le â.
 जो जो कुछ उस ने रींघा हो थोड़ा थोड़ा सब मेरे पास ले आ

The Presumptive Perfect.

This tense expresses a completed action as a probability.

You, for your part, must surely have become fatigued.—Tum bhî tau thak ga,î hogî.
 तुम भी तौ थक गई होगी

- I dare say Râm has received the news.—Râm ne sanvâd pâyâ hogâ.
राम ने संवाद पाया होगा
- He must have lost his life miserably.—Us kê prân bare kasht se niklâ hogâ.
उस का प्राण बड़े कष्ट से निकला होगा
- He may have told me the former matter also falsely.—Is ne pahilî bât bhî jhûth kahî hogî.
इस ने पहिली बात भी झूठ कही होगी
- He must have done it.—Us ne kiyâ hogâ.
उस ने किया होगा
- It is a garden such as you can never have seen in your whole life.—Ek aisâ bagîchâ hai ki tum ne janma bhar kabhî na dekhâ hogâ.
एक ऐसा बगीचा है कि तुम ने जन्म भर कभी न देखा होगा
- Its master cannot have grieved long about that parrot.—Us ke sâñî ne bahut din tak us tote kê sôk na kiyâ hogâ.
उस के स्वामी ने बहुत दिन तक उस तोते का शोक न किया होगा
- Doubtless, his due condition must have befallen him.—Us kê jo dasâ honewâlî thî so huî hogî.
उस की जो दशा हो-नेवाली थी सो हुई होगी
- It must have been bent by the current of the river.—Nadî ke pravâh se jhukâ hogâ.
नदी के प्रवाह से झुका होगा

The Negative Contingent Perfect.

This tense is used in conditional sentences, to express a past possibility.

It had been well had I not killed my daughter.—Main ne apnî larkî na mârî hotî to achchhâ thâ.
मैं ने अपनी लड़की न मारी होती तो अच्छा था

If thou hadst even once called earnestly, that cry of thine would have reached beyond the stars.—Jo tû ek bâr bhî jî se
जो तू एक बार भी जी से पुकारा होता तो तेरी वह पुकार

pukârâ hotâ to terî wah pukâr
târon se pârah pahunchî hotî.

तारों से पार पड़चि
होती

The Progressive Present.

This form, so common in modern Hindî, has hitherto been passed over in silence, or treated as a compound verb. This and the next are formed by the addition to any verbal base of the present perfect and past perfect, respectively, of the verb *rahnâ* as an auxiliary. The Progressive Present expresses an action which is actually going on at a particular time.

Cool sweet wind is blowing.—
S'ital sugandh vâyu bah rahî hai.

शीतल सुगन्ध वायु बह
रही है

It is as beautiful as though a
drooping plant were clinging to
it.—Yah aisâ śobhâyamân ho
rahâ hai mâno is se latâ lipaṭ
rahî hai.

यह ऐसा शोभायमान हो
रहा है मानो इस से
लता लिपट रही है

See, how wondrously she is count-
ing the petals of the lotus
wounded by her glances! —
Dekho, apnî ânkhoṅ ke târit
kiye kamal kî pakhuriyoṅ ko
kaise anokhepan se gin rahî
hai!

देखो अपनी आँखों के
ताड़ित किये कमल
की पखुरियों को कैसे
अनोखेपन से गिन
रही है

They are absorbed in the medita-
tion of Krishna.—S'rî Krishna-
chand ke dhyân meṅ lîn ho rahî
haiṅ.

श्री कृष्णचन्द के ध्यान
में लीन हो रही हैं

Then he saw a certain woman
weeping and grinding at a quern.
—To dekhâ ki koî aurat ro roke
chakkî pîs rahî hai.

तो देखा कि कोई औरत
रो रोके चक्की पीस
रही है

The sunshine is great, and the
ground is parched.—Baṛî dhûp
para hai dhartî tach rahî hai.

बड़ी धूप पड़े है धरती
तब रही है

Varied verdure is growing, the finest fragrant flowers are blossoming, and the most beautiful fruitage is there.—*Bhânti bhânti kî hariyâlî ug rahî hai, achchhî achchhî sugandh ke phûl phûl rahe hain, param sundar phal phalairî lag rahî hai.*

भाँति भाँति की हरि-
याली उग रही है
अच्छी अच्छी सुगन्ध
के फूल फूल रहे हैं
परम सुन्दर फल
फलारी लग रही है

The Progressive Imperfect.

This form of expression is constantly employed to indicate that an action was actually going on at a particular time.

He was looking out of his window.—*Wah apnî khirkî men se dekh rahâ thâ.*

वह अपनी खिड़की में
से देख रहा था

Only a small fragment remained.—*Kewal ek chhoṭâ tukrâ bach rahâ thâ.*

केवल एक छोटा टुकड़ा
बच रहा था

He was grazing his sheep.—*Apnî bherî charâ rahâ thâ.*

अपनी भेड़ी चरा रहा
था

Several minstrels were singing, seated, and many people were listening in a standing attitude.—*Kaî ek gawaiye baiṭhe gâ rahe the, aur bahut se log khare sun rahe the.*

कई एक गवैये बैठे गा
रहे थे और बहुत से
लोग खड़े सुन रहे थे

Just now he was disporting himself familiarly with us.—*Abhî to hamâre saṅg hile mile râs-vilâs kar rahe the.*

अभी तो हमारे संग हिले
मिले रासविलास कर
रहे थे

The use of *rahnâ* as an auxiliary seems to be extending.

Frequentatives, Acquisitives, &c.

The only peculiarity to be illustrated in frequentatives and acquisitives is the fact that, although formed with

karnâ and *pânâ*, respectively, yet in the past tenses they are conjugated intransitively.

He kept on eating.—Wah khâyâ वह खाया किया
kiyâ.

That thing kept on coming.—Wah वह वस्तु आर की
vastu âî kî.

I have been dying with cold in a मैं सघन बन में ठंड के
dense forest.—Main saghan ban मारे मरा किया हूं
men thaṇḍh ke mâre marâ kiyâ
hûn.

I was not allowed to see.—Main मैं नहीं देखने पाया
nahîn dekhne pâyâ.

In Hindî there are many ways of expressing the continuance of an action. The Present, Indefinite, and Imperfect tenses, as before explained, are used as continuatives; and in the following examples it will be seen that the Frequentative form, just spoken of, is used in a similar manner. What may be called special continuative forms are produced by the addition of *jânâ*, *rahnâ*, *ânâ*, or *chalnâ*, to present and perfect participles.

It continues to fly hither and thither.—Idhar udhar उड़ करता है
hai.

I have been dying with cold.— ठंड के मारे मरा किया
Thaṇḍh ke mâre marâ kiyâ hûn. हूं

Its little particles keep on collecting together.—Us ke chhoṭe kaṇ उस के छोटे कण एकट्टे
ekatṭhe simiṭṭe jâte haiṇ. सिमिटते जाते हैं

Should they increase in size as they descend, then, &c.—Jo we जो वे नीचे आते समय
nîche âte samay baṛe hote jāny बढ़ते जाय तो
to, &c. —

As fast as it flows on, it keeps making a passage for itself.— ज्यों ज्यों बहता जाता
Jyon jyon bahtâ jâtâ hai tyon है त्यों त्यों अपने लिये
tyon apne liye ek nâlî banâtâ jâtâ एक नाली बनाता
hai. जाता है

- A horse was going along in a mountain - pass. — Ek ghorâ pahârôn kî ghâṭî meñ chalâ jâtâ thâ.
 एक घोड़ा पहाड़ों की घाटी में चला जाता था
- He used to sit up till midnight. — Âdhî râṭ tak baiṭhâ rahtâ.
 आधी रात तक बैठा रहता
- It constantly continues more than fifty miles high.—Pachâs mîl se adhik ûñchî sadâ lagî rahtî hai.
 पचास मील से अधिक ऊंची सदा लगी रहती है
- The camel-man kept driving on gently.—Ûñtwâlâ haule haule chalâtâ rahâ.
 ऊंटवाला हीले हीले चलाता रहा
- Keep on giving like the date-tree. — Chhuhâre ke rûkh kî bhânti dâtâ rah.
 छुहारे के रूख की भांति दाता रह
- Slowly the water kept on rising.—Haule haule pâñî ûpar chaṛhtâ âyâ.
 हीले हीले पानी ऊपर चढ़ता आया
- This has come along down by tradition.—Yah paramparâ se hotâ chalâ âyâ hai.
 यह परंपरा से होता चला आया है
- Having entered on a doubtful affair, should he survive, then he would see prosperity. — Sandeh meñ jâkar jîtâ rahe to kalyân dekhtâ hai.
 संदेह में जाकर जीता रहे तो कल्याण देखता है
- This booty may escape from my hand.—Yah lûṭ mere hâth se jâtî rahe.
 यह लूट मेरे हाथ से जाती रहे
- Continue to act in the same way as you were formerly acting.—Jis dhab pahile kâṁ karte the usî tarah karte raho.
 जिस ढब पहिले काम करते थे उसी तरह करते रहो
- There can be no daughter of a Raghuvansî; nothing but sons keep coming [to him].—Raghuvansî ke betî na ho; beṭe hî beṭe hote chale jâweñ.
 रघुवंशी के बेटी न हो बेटे ही बेटे होते चले जावें

- That woman went on singing.— वह स्त्री गाती रही
 Wah strî gâtî rahî.
- Many people kept on stating their respective cases.—Bahut se log अपनी बात कहते रहे
 apnî apnî bât kahte rahe.
- Men's desire ever goes on increasing.—Purushon kî abhilâshâ सदा बढ़ती रहती है
 sadâ barhtî rahtî hai.
- My interest in this youth is becoming like that for a son.— मेरा स्नेह इस लड़के में
 Merâ sneh is larke men putra kâ पुत्र का सा होता
 sâ hotâ âtâ hai. आता है
- All people go on doing so.—Aisâ ऐसा सभी करते आते हैं
 sabhî karte âte haiñ.

In this place may be introduced the way of expressing proximate actions.

- He is about to come here.—Wah वह यहां आया चाहता है
 yahân âyâ châhtâ hai.
- The clock is about to strike. — घड़ी बजा चाहती है
 Gharî bajâ châhtî hai.
- A grasshopper was on the point of dying of hunger.—Ek phangâ एक फंगा भूख के मारे
 bhûkh ke mâre marâ jâtâ thâ. मरा जाता था
- A crow was almost dying of thirst.—Ek kâg pyâs ke mâre marâ एक काग प्यास के मारे
 jâtâ thâ. मरा जाता था

Passives and Neuters.

The Passive is formed by adding the tenses of *jânâ*, "to go," to the perfect participles of transitive verbs, which are then governed by the ablative, either expressed or understood. But this form is not very commonly employed, the great abundance of neuter verbs in Hindi making a resort to the passive unnecessary. Furthermore, there are other constructions, as seen in the following examples, which are used in a passive sense.

- The secret of that is not at all known.—Us kâ bhed kuchh jânâ nahîn jâtâ. उस का भेद कुछ जाना नहीं जाता
- It could not be seen by Ketakî.—Ketakî se dekhâ na jâ sakâ. केतकी से देखा न जा सका
- He could not keep his seat.—Wah baiṭhâ na gayâ. वह बैठा न गया
- They set out.—We chal diye. वे चल दिये
- The river, passing its bounds, has overflowed.—Nadî maryâd chhor-kar chal dî hai. नदी मर्याद छोड़कर चल दी है
- This box is very useful.—Yah sandûk bahut kâam detâ hai. यह सन्दुक बहुत काम देता है
- Opposite that village indications of the ancient city of Nineveh are seen.—Us gânw ke sâmnê purâne śahar Nainawâ kâ nisân dete haiñ. उस गांव के सामने पुराने शहर ननवा का निशान देते हैं
- This is apparent.—Yahî mâlûm detâ hai. यही मालूम देता है
- He has left the government of his country and come with me.—Apne des kâ rājya chhor merâ sâth diyâ hai. अपने देश का राज्य छोड़ मेरा साथ दिया है
- The air appears perfectly clear and transparent. — Vâyû sampûrn rūp se swachchh aur pâradarsak dikhâî detî hai. वायु संपूर्ण रूप से स्वच्छ और पारदर्शक दिखाई देती है
- What was that which touched me.—Wah kyâ mujhe chhulâî diyâ. वह क्या मुझे हुलार् दिया
- A very violent noise was heard from the sea.—Samudra se barâ bhârî śabd sunâî diyâ. समुद्र से बड़ा भारी शब्द सुनार् दिया
- The fishes are plainly visible.—Machhliyan spasht dikhâî partî haiñ. मछलियां स्पष्ट दिखाई पड़ती हैं
- At length, knowing that his mother निदान मा को दुखित

was distressed he allowed himself to be bound.—Nidân mâ ko dukhit jân âp hî bandhâ, diye.

जान आप ही बंधाई
दिये

No one obtained a sight.—Koî nahîn dekh pâyâ.

कोई नहीं देख पाया

The sun is seen by day.—Din ko sūrya dekh parā hai.

दिन को सूर्य देख पड़ता है

That was properly apprehended.—Wah uchit bûjh parâ.

वह उचित बूझ पड़ा

This day has been appointed for everyone.—Sab kisî ko yah din lagâ parâ hai.

सब किसी को यह दिन
लगा पड़ा है

Several of the expressions above exemplified are, of course, only intransitives, the frequent employment of which makes the passive construction rare. The verb *khânâ* is frequently compounded with a substantive to convey a passive idea; thus,

Hence she is frightened.—Is se yah bhay khâ ga,î hai.

इस से यह भय खा गई है

There is no fear that you will be beaten by anyone.—Kuchh dar nahîn hai ki tum kisî se mâr khâ,oge.

कुछ डर नहीं है कि
तुम किसी से मार
खाओगे

In another place a fly was enjoying the sunshine.—Dûsrî thaur ek makkhî ghâm khâtî thî.

दूसरी ठौर एक मक्खी
घाम खाती थी

Do not imagine that I will be bribed by you to injure my master.—Yah mat samajh ki main terî ghûs khâ apne dhanî kî hân karûn.

यह मत समझ कि मैं
तेरी घूस खा अपने
धनी की हान करूं

He will accept five cucumbers as a bribe.—Ghûs men pânch kakrî khâ,egâ.

घूस में पांच ककड़ी
खारगा

The causal of *khânâ* can be employed in similar constructions.

I will inflict upon them the smaller in addition to the greater punishment.—Un ko barî mâr se adhik chhoṭî mâr bhî khilâ, ûngâ. उन को बड़ी मार से अधिक छोटी मार भी खिलाऊंगा

The Infinitive.

The infinitive is very frequently used as a verbal noun.

If you will not do what I say, I will wake him up.—Jo tum merâ kahnâ na karoge to main is ko jagâ dūngâ. जो तुम मेरा कहना न करोगे तो मैं इस को जगा दूंगा

The brute is not learning to talk from thee.—Dhor tujh se bolnâ nahîn sîkhtâ. दोर तुझ से बोलना नहीं सीखता

He wishes to show all sides of it.—Us kî sab alangoṅ ko dikhlânâ châhtâ hai. उस की सब अलंगों को दिखलाना चाहता है

The infinitive is, or is not, inflected adjectivally, according to the idea to be conveyed.

It is right to investigate this.—Is kî khoj karnî uचित hai. इस की खोज करनी उचित है

This statement is never worthy of confidence.—Yah bâṭ kabhî viśwâs karne yogya nahîn hai. यह बात कभी विश्वास करने योग्य नहीं है

Master, I have a secret to tell you.—Swâmî, kuchh gupt bâṭ mujh ko tum se kahnî hai. खामी कुछ गुप्त बात मुझ को तुम से कहनी है

With *honâ* and *parnâ* the infinitive expresses necessity or obligation.

Although the wound is healed, the scar must remain.—Jo ghâ, o achchhâ bhî hotâ hai to chihn rahnâ hai. जो घाव अच्छा भी होता है तो चिह्न रहना है

One day death is inevitable.—Ek din marnâ hî hai. एक दिन मरना ही है

(You) will have to go with the king.—Rājā ke sâth jānā hogā. राजा के साथ जाना होगा

He was to go to die in a year's time.—Baras divas pīchhe is ko maraṇ nimitta jānā thā. बरस दिवस पीछे इस को मरने निमित्त जाना था

He will have to draw two pictures.—Us ko do taswīreṅ likhnī pareṅgī. उस को दो तस्वीरें लिखनी पड़ेंगी

You must suffer the same punishment.—Wahī daṇḍ tum ko bhu-gatnā paregā. वही दण्ड तुम को भुगतना पड़ेगा

You will have to bear every one's molestation.—Sab kī chheṛ chhâr tum ko sahnī paregī. सब की छेड़ खाड़ तुम को सहनी पड़ेगी

He had to go somewhere afar off.—Us ko kahīn bahut dūr jānā parā. उस को कहीं बहुत दूर जाना पड़ा

The infinitive takes the usual case-signs as a noun.

It has the name of Satlaj from its junction with the Chanâb.—Wah Chanâb se milne par Satlaj kâ nâm rah gayâ hai. वह चनाब से मिलने पर सतलज का नाम रह गया है

This is a new thing which has been heard to-day.—Yah, to âj naî bāt sunne meṅ âî. यह तो आज नई बात सुनने में आई

I will give to you only the order for his execution.—Tumhīn ko us ke mârne kī âgyâ dūngā. तुम्हीं को उस के मारने की आज्ञा दूंगा

The case-sign is, however, frequently omitted.

He sat down to eat with his mother.—Wah mâtâ sahit bhojan karne baithā. वह माता सहित भोजन करने बैठा

He went along to hunt.—Wah âkhet karne chalâ gayâ. वह आखेट करने चला गया

The infinitive is idiomatically used to express what "is to be done necessarily," with much the force of the Sanskrit future passive participle.

- If it is to be given, then give it at once.—*Denî hoy to de do.* देनी होय तो दे दो
- What is to be effected by staying here now?—*Ab yahân ṭhaharkar kyâ karnâ hai?* अब यहाँ ठहरकर क्या करना है
- How much of this powder will they take, if two sers of oxygen have to be made?—*Agar do ser âksijan banânâ ho to is buknî ko kitnâ lenge?* अगर दो सेर आक्सीजन बनाना हो तो इस बुकनी को कितना लेंगे
- This is my stipulation that the one who assists is to be killed.—*Merî yahî pratigyâ hai ki upakârî ko mârnâ.* मेरी यही प्रतिज्ञा है कि उपकारी को मारना

Sometimes, in this sense, it is used emphatically.

- Whether I live or die, I will marry her.—*Jî rahe châhe jāy par us se vivâh karnâ.* जी रहे चाहे जाय पर उस से विवाह करना

Such a use of the infinitive easily passes into aoristic constructions, as in the following:—

- You should each of you remember this, that, &c.—*Tum sab ko,î is bâṭ kâ smaraṇ rakhnâ, ki &c.* तुम सब कोई इस बात का स्मरण रखना कि —

- Now it should be known what sort of thing heat is.—*Ab yah jānnâ hai ki garmî kyâ chîz hai.* अब यह जानना है कि गरमी क्या चीज है

In this aoristic sense the infinitive is frequently used as an imperative.

- Don't go up that mountain.—*Us sâil pai mat chahṇâ.* उस शैल पे मत चढ़ना
- Don't suppose that, &c.—*Tum yah mat samajhnâ, ki &c.* तुम यह मत समझना कि —
- Cut off his head, and send it to me at once.—*Us kâ sir fauran kâṭke mere pâs bhej denâ.* उस का सिर फौरन काटके मेरे पास भेज देना

Discharge this debt, and then go away.—Is riṇ ko chukâ de, tab chalî jânâ. इस ऋण को चका दे तब चली जाना

The infinitive is used with the substantive verb to express the imminence of an act; thus,

He was *on the point* of pulling the trigger.—Tupak ke ghore ko chhorne hî ko thâ. तुपक के घोड़े को शीड़ने ही को था

Nârād Jî was about to rise.—Nârād Jî uthne ko hu.e. नारद जी उठने को ऊर

The Noun of Agency, and the Termination -wâlâ.

By means of the most useful affix *-wâlâ*, nouns and adjectives can be formed freely from other parts of speech, and expressive compound epithets are readily produced. The terminations *-wârâ*, *-wâr*, *-hârâ* or *-hâr* are synonymous with *-wâlâ*.

Every verb can yield a noun of agency by the addition of this affix to the inflected form of the infinitive; thus,

- a doer.—*karnewâlâ*, from *karnâ*, to do.
- a vendor.—*bechnewâlâ*, from *bechnâ*, to sell.
- a runner.—*daṛnewâlâ*, from *daṛnâ*, to run.
- a sitter.—*baiṭhnewâlâ*, from *baiṭhnâ*, to sit.
- destiny.—*honhâr*, from *honâ*, to be :
- and so on.

Derivative nouns, generally implying possession or connexion, are formed from various nouns denoting the thing possessed. Thus,

- a fruiterer.—*phalwâlâ*, from *phal*, fruit.
- a hunter.—*âkhetwâlâ*, from *âkhet*, hunting.
- a villager.—*gânwâr*, from *gânw*, a village.
- a camel-man.—*ûṇṭwâlâ*, from *ûṇṭ*, a camel :
- and so on.

Very commonly adjectives are formed from nouns by means of this affix. Thus,

- irascible.—*krodhwâlâ*, from *krodh*, anger.
- aged.—*vaywâlâ*, from *vay*, old age.

handed.—*hâthwâlâ*, from *hâth*, hand.

intelligent.—*samajhwâlâ* from *samajh*, judgment :
and so on.

The use of this affix has rapidly extended of late ; and the flexibility which it gives to the language makes its extension desirable. Some of its many uses will be gathered from the following examples.

He is *about to go* from here.—Wah yahân se jānewâlâ hai. वह यहाँ से जानेवाला है

Happiness does not result from doing that.—Us ke karne se sukh honewâlâ nahin hai. उस के करने से सुख होनेवाला नहीं है

They are giving directions to those who are to go to Hastinâpur.—Hastinâpur ke jānewâlôn ko âgyâ de rahe hain. हस्तिनापुर के जाने-वालों को आज्ञा दे रहे हैं

A debt-contracting father is an enemy.—Bingkarnewâlâ pitâ śatru hai. ऋणकरनेवाला पिता शत्रु है

It is not right to place confidence in a chance comer.—Akasmât ânewâlê par viśwâs karnâ yogya nahîn. अकस्मात् आनेवाले पर विश्वास करना योग्य नहीं

He called the woman of the west to him and said, &c.—Paśchim-wâlî aurat se bulâke kahâ, &c. पश्चिमवाली औरत से बुलाके कहा —

By means of an engine of 50-horse power.—50-aśwa ke balwâlî kal dwârâ. ५० अश्व के बलवाली कल द्वारा

Beneath that is placed another ball an inch in diameter.—Us ke niche ek inch vyâswâlâ ek aur golâ lagâ hotâ hai. उस के नीचे एक इंच व्यासवाला एक और गोला लगा होता है

The king asked the Southern Marâthî woman, &c.—Pâdshâh ne dakshinwâlî Marâṭhin se pūchhâ, &c. पादशाह ने दक्षिण-वाली मराठिन से पूछा —

Many of these formations in *-wâlâ* are phraseological, compounding three or four words into a single epithet.

We are on the look out for child-murderers. — Ham bâlahatyâ-karnewâlôn ke khoj men hain.

A crumbler of clods of earth, and one who nips off grass, speedily attain destruction.—Dhelemar-dankarnewâlâ trinchhednewâlâ śighra nâs ko pâtâ hai.

No king should levy a tax on a septuagenarian.—Pûrṇasattar-varshwâle se koî rājâ kar ko na lewe.

These three acts occasion kings' greatest prosperity.—Yah tîṇon karm rājâ,ôn ke paramkalyân-karanhâr hain.

Regret never leaves the mind of a shipwrecked merchant. — Tûṭi-naukônwâle baipârî kâ pachh-tâwâ jî se nahîn jâtâ.

Do not go near a blue-dressed friend.—Lîlevastrawâle mitra ke samîp mat jâ.

Do not speak tenderly to the morose. — Kareswabhwâle ke sâth dayâ se bâṭ mat kah.

He who perseveres (in good), he who is tender-natured, he who endures the antithetical pairs, cold and heat, &c., he who restrains his passions from objects of sense, he who gives up association with the malignant, he who forbears from mischief, and he who is liberal, obtains beatitude. — Driṇhakârî, komalswabhwâlâ, śît ghâm âdi jo dwand

हम बालहत्याकरनेवा-
लों के खोज में हैं

ढेलेमर्दनकरनेवाला
दृष्टिहर्दनेवाला शीघ्र
नाश को पाता है

पूर्णसत्तरवर्षवाले से कोई
राजा कर को न
लेवे

यह तीनों कर्म राजाओं
के परमकल्याणकरन-
हार हैं

टूटीनीकीवाले बैपारी
का पछतावा जी से
नहीं जाता

लीलेवल्लवाले मित्र के
समीप मत जा

कड़ेस्वभाववाले के साथ
दया से बात मत कह

दृढ़कारी कोमलस्वभाव-
वाला शीत घाम
आदि जो द्वन्द्व हैं
उन को सहनेवाला
इन्द्रियों की विषयों
से रोकनेवाला क्रूरा-
चारवाले पुण्यों के
साथ संबन्ध को छोड़-
नेवाला हिंसा से नि-

haiñ un ko sahnawâlâ, indriyon ko vishayon se roknewâlâ, krûr-âchâr-wâle purushon ke sâth sañbandh ko chhornewâlâ, hinsâ se nivrittrahnewâlâ, dâñkarnewâlâ, swarg ko pâtâ hai.

हसरहनेवाला दान-
करनेवाला स्वर्ग को
पाता है

These phraseological compounds may even contain ellipses.

Do not speak deceitfully to the truthful. — Sidhikahnewâlâ se terhî mat kah.

सीधीकहनेवाले से टेढ़ी
मत कह

(The word *bât* twice omitted.)

The Present Participle.

The present participle is frequently used predicatively, as in the following examples. It agrees with the noun to which it refers, unless that noun be inflected with *ko*.

If I escape alive.—Jo main jîtî jâ, ûngî.

जो मैं जीती जाऊंगी

Seeing the preceptor approaching, they all rose and saluted him.—
Âchârya ko âtâ dekh sabhon ne
uthke prañam kiya.

आचार्य को आता देख
सभों ने उठके प्रणाम
किया

I see a cat running away.—Main
ek billî ko bhâgtâ dekhtâ hûn.

मैं एक बिल्ली को भागता
देखता हूँ

A Sûdra beating them follows
with a club in his hand.—Tin
ke pîchhe mûsal hâth liye ek
sûdra mârta âtâ hai.

तिन के पीछे मूसल हाथ
लिये एक मूढ़ मारता
आता है

What does she see while roaming
about? — Idhar udhar phirtî
dekhtî kyâ hai?

इधर उधर फिरती
देखती क्या है

A gamesome youth, frisking about
hither and thither, was absorbed
in play.—Ek khilârî larkâ hiltâ
jhultâ idhar udhar phir khel
khâl magan ho rahâ thâ.

एक खिलाड़ी लड़का
दिलता झुलता इधर
उधर फिर खेल खास
मगन हो रहा था

A golden wasp was circling and buzzing about. — Ek sunaihrî baṛ ghûm ghâm chârôn or bhin-bhinâtî phirtî thî.

Relating this before you puts me to shame. — Tumhâre saṁmukh vârttâ karte lajjâ âtî hai.

Share half the wealth the whole of which you may think vanishing. — Jo dhan jâtâ jâniye âdhâ dîjiye bânṭ.

We have just heard this proverb from the mouth of the aged. — Yah misl puraniyon ke munh se sunte âte haiṁ.

He was going along with difficulty. — Wah girtâ partâ chalâ jâtâ thâ.

She was dug out alive. — Wah khodkar jîtî nikâlî ga,î.

In this sense the present participle is often followed by *hu,â*, as an auxiliary.

I see a bullock grazing in the field. — Main ek bail khet meṁ chartâ hu,â dekhtâ hûṁ.

I heard jackals howling at night. — Rât ko main ne gîdaṛ bolte hu,e sune.

Wrangling in this way, they began to pommel each other. — Isî tarah hurutuj karte hu,e lage hâthâ-bânhî karne.

While flying in the sky he saw those grains. — Us ne âkâs meṁ uṛte hu,e un kaṇôn ko dekhâ.

While going by here, I did not fully notice his place. — Idhar se jâte hu,e main is sthân ko bhalî bhânti nahîṁ dekhâ thâ.

एक सुनैहरी बड़ घम
घम चारों ओर भिन-
भिनाती फिरती थी
तुम्हारे संमुख वार्ता
करते लज्जा आती है

जो धन जाना जानिये
आधा दीजिये बांट

यह मसल हम पुरानियों
के मुंह से सुनते आते
हैं

वह गिरता पड़ता चला
जाता था

वह खोदकर जीती नि-
काली गई

मैं एक बैल खेत में चरता
ऊँचा देखता हूँ

रात को मैं ने गीदड़
बोलते ऊँ सुने

इसी तरह ऊँरतुज
करते ऊँर लगे हाथा-
बाँधी करने

उस ने आकाश में उड़ते
ऊँर उन कणों को
देखा

इधर से जाते ऊँर मैं ने
इस स्थान को भली
भाँति नहीं देखा था

The inflected masculine form of the present participle is constantly used in a gerundial sense. This has, also, been called a statical construction, because it expresses continued condition.

We are all singing away while sewing cloth.—Ham sab gâte gâte kaprâ sîti haiñ.

हम सब गाते गाते कपड़ा सीती है

In the course of residing in his house, he became twelve years old.—Us ke ghar meñ rahte rahte yah bârah baras kâ ho gayâ.

उस के घर में रहते रहते यह बारह बरस का हो गया

The following examples are closely akin to the last.

Krishna remaining with us, what should we fear?—Krishna sâth rahte ham kyâ daren.

कृष्ण साथ रहते हम क्या डरें

If you come whilst I am here, there will be a meeting between us.—Jo mere hote â jâ,oge to mulâkât ho jâ,egî.

जो मेरे होते आ जाओगे तो मुलाकात हो जाएगी

Before evening sets in, bring them both with you.—Sânjh na hote donon ko sang le ghar â,io.

सांझ न होते दोनों को संग ले घर आइयो

This did not, indeed, occur as long as I stayed.—Mere rahte tak to yah bât nahîn huî.

मेरे रहते तक तो यह बात नहीं हुई

Having bound him, they led him through the city, to the king, in sight of all.—Us ko bândh sab ke dekhte nagar meñ hokar râjâ ke pâs le gaye.

उस को बांध सब के देखते नगर में होकर राजा के पास ले गये

He made room for me, in sight of the gods.—Mujhe devatâ,ñ ke dekhte jagah dî.

मुझे देवताओं के देखते जगह दी

He, at the very first sight, has cooked and prepared all.—Us ne dekhte hî dekhte sab rîndhke tayyâr kar lî.

उस ने देखते ही देखते सब रींधके तय्यार कर ली

The last is near akin to what is called the adverbial participle, of which the following are additional instances.

They kill (them) as soon as born. होते ही मार डालते हैं
—Hotê hî mâr dâlte hain.

He was fascinated as soon as he saw her.—Us ko dekhte hî mohit
उस को देखते ही मो-
हित हो गया

Thy father killed her with a sword as soon as born.—Tere pitâ ne
तरे पिता ने होते ही
तलवार से काट
डाली

My self-possession has fled upon hearing it.—Merâ to sunte hî
मेरा तो सुनते ही ची-
सान जाता रहा

The present participle is often used to form continua-
tives, with such verbs as *jânâ*, *ânâ*, *rahnâ*, *chalnâ*. (See
pp. 140-142.)

Not infrequently, the present participle is used as an
adjective; thus,

He, at starting, took one piece of it.—Us ne, chalte samay, us kâ
उस ने चलते समय उस
ek tukrâ liyâ.
का एक टुकड़ा लिया

At the time of sunset.—Sûraj
सूरज डूबते समय
dûbte samay.

A virtuous wife should not do even any disagreeable thing to
साध्वी स्त्री जीते चयवा
even any disagreeable thing to
मरे ऊर पति का
her husband, living or dead.—
कुह भी अप्रिय काम
Sâdhwî strî jîte athwâ mare hue
न करे
pati kâ kuchh bhî apriya kâm
na kare.

Your feathers are such as I have
तुम्हारे पर ऐसे हैं कि
never before seen in my life.—
मैं ने जीते जी नहीं
Tumhâre par aise hain ki main
देखे
ne jîte jî nahîn dekhe.

Praised be God, who has caused
धन्य वह ईश्वर है जिस
(me) to meet you alive.—Dhanya
ने जीते जी तुम से
wah Îswar hai jis ne jîte jî tum
मिलाया
se milâyâ.

Occasionally the present participle is used as a substantive.

He raised the bedstead of the sleeper. — Us *sote* kâ palang *uthâyâ*.
उस सोते का पलंग उठाया

Alas! how can you go away. — Ha, e! tum se kaise *jâte* bantâ hai.
हाय तुम से कैसे जाते बनता है

In the Eastern Hindî area, the word *sante* is often used for *hote hu, e* in conversation; thus,

Do not run during the rains. — Brist̥ hot *sante* na dhâwe.
दृष्ट होत संते न धावे

Abandoning this body, he escapes from the troublesome shark. — Is deh ko tyâg karat *sante* kasht-rûpî grâh se chhûttâ hai.
इस देह को त्याग करत संते कष्टरूपी ग्राह से छूटता है

This being impossible. — Yah asâkya *sante*.
यह अशक्य संते

Let her, while a widow, remain subject to her sons. — Vidhwâ bha, e *sante* putron ke adhîn rahe.
विधवा भए संते पुत्रों के अधीन रहे

The Perfect Participle.

The perfect participle is often used in an adjective sense.

I will take back from you all my lost kingdom. — Ham apnâ sârâ gayâ hu, â râj tum se pher leñ.
हम अपना सारा गया ऊँचा राज तुम से फेर लें

Going to that ploughed field, they beat Mohan Ahîr, and turned him out of the field. — Us jute hu, e khet par jâ, Mohan Ahîr ko pîṭkar, khet se bâhar kar diyâ.
उस जुते ऊँए खेत पर जा मोहन अहीर को पीटकर खेत से बाहर कर दिया

A man receives the requital of his own deeds. — Manushya apne kiye karm ko pratipâdan kartâ hai.
मनुष्य अपने किये कर्म को प्रतिपादन करता है

The traveller, attracted by avarice, said, &c.—Lobh se kainche pathik ne kahâ, &c.

He forgets what the other said. — Us kî kahî bâton ko bhûl jâtâ hai.

He will not cheer anyone's broken heart.—Kisî ke tûte man ko nahîn jurâwegâ.

I have heard of such a condition, in tales of love-affected people. —Aisî dasâ lagan lage manushyon kî kahâniyon men sunî hai.

They tremble like a Bimba-fruit touched by frost.—Aise kânpthe hain mâno tushâr kâ mârâ bim-bâphal.

This diamond-set ring came out of its stomach.—Us ke pet men yah hîrâ-jarî ângûthî niklî.

Some evil person has cast a dead black snake upon your father's neck.—Koî dusht marâ huâ kâlâ nâg tumhâre pitâ ke kanth men dâl gayâ hai.

The queen, thinking the king gone, went to sleep on her couch.—Rânî rājâ ko gayâ jân apne palang par so gayî.

Everybody will say you are gone mad.—Sab koî tujhe unmatt ho gayî kahenge.

They are unlearned in the sacred books.—S'âstron ko nahîn parhe hain.

They are learned in the sacred books, and have heard very much.—S'âstron ko parhe hain, aur bahut kuchh sune hain.

लोभ से खेंचे पथिक ने कहा —

उस की कही बातों को भूल जाता है

किसी के टूटे मन को नहीं जुड़ावेगा

ऐसी दशा लगन लगे मनुष्यों की कहानियों में सुनी है

ऐसे कांपते हैं मानो तुषार का मारा बिम्बाफल

उस के पेट में यह हीरा-जड़ी अंगूठी निकली

कोई दुष्ट मरा ऊँचा काला नाग तुम्हारे पिता के कंठ में डाल गया है

रानी राजा को गया जान अपने पलंग पर सो गई

सब कोई तुझे उन्मत्त हो गई कहेंगे

शास्त्रों को नहीं पढ़े हैं

शास्त्रों को पढ़े हैं और बहुत कुछ सुने हैं

The perfect participle in an adjectival sense is often followed by the auxiliary.

It moves along without doing them the slightest harm.—*Binâ un kî kuchh hâni kiye hu, e chalî jâtî hai.* बिना उन की कुछ हानि किये ऊर चली जाती है

In the mouth of the sleeping lion.—*Soye hu, e सिंह ke mukh meñ.* सोये ऊर सिंह के मुख में

Even a fool well-dressed is conspicuous in an assembly.—*Sabhâ meñ vastra pahine hu, e mûrkh bhî śobhtâ hai.* सभा में वस्त्र पहिने ऊर मूर्ख भी शोभता है

No act done in an improper place is beneficial.—*Ko, î kârya ayogya sthân meñ kiyâ hu, â phalwân nahîn hotâ.* कोई कार्य अयोग्य स्थान में किया ऊँचा फलवान नहीं होता

The perfect participle is also used substantivally.

You heeded what I said.—*Tum ne merâ kahâ mânâ.* तुम ने मेरा कहा माना

What power has one who is nourished in shade?—*Chhâyâ ke pale hu, e ko kyâ sâmarth hai ?* छाया के पले ऊर को क्या सामर्थ्य है

He regretted what he had done.—*Us ne apne kiye par pachhtâwâ kiyâ.* उस ने अपने किये पर पछतावा किया

O thou called by death ! flee not.—*He mrityu ke bulâ, e ! mat bhâg.* हे मृत्यु के बुलार मत भाग

The past is past.—*Hu, â so hu, â.* ऊँचा सो ऊँचा

You have saved my life, without being asked.—*Binâ mângē tum ne mujhe jîvdân diyâ hai.* बिना मंगि तुम ने मुझे जीवदान दिया है

Without speaking to anyone.—*Kisî se kahe binâ.* किसी से कहे बिना

Why did you go there without being asked?—*Tum bin pûchhe wahân kis liye chale ga, e ?* तुम बिन पूछे किस लिये चले गए

It goes with one even after death.—*Mare pîchhe bhî sâth jâtâ hai.* मरे पीछे भी साथ जाता है

After effort has been made.— यत्न किये पर

Yatna kiye par.

It will not be disclosed, without my having gone (there).—Bin mere gaye nahîn khulegâ. बिन मेरे गये नहीं खुलेगा

They are not released without hanging. — Phir binâ phânsî diye chhortê nahîn. फिर बिना फांसी दिये छोड़ते नहीं

Without any words passed, he seized this merchant's hand, and said, &c.—Binâ kuchh kahe sune is saudâgar kâ hâth pakarkar kahâ, &c. बिना कुछ कहे सुने इस सौदागर का हाथ पकड़कर कहा —

Man, without incurring danger, does not see prosperity.—Manushya sandeh men gaye binâ kalyân nahîn dekhtâ. मनुष्य संदेह में गये बिना कल्याण नहीं देखता

Some of the foregoing might be considered adverbial.

The perfect participle is frequently used absolutely, to express the existing condition under which an act is performed.

I am coming bearing water from the well in a pitcher.—Main ku'e se jal ghaṭ men bhare liye âtî hûn. मैं कुए से जल घट में भरे लिये आती हूँ

Some Brahman, with a book under his arm, is coming.—Koî Brâhmaṇ kâṅkh men pothî liye âtâ hai. कोई ब्राह्मण कांख में पोथी लिये आता है

Holding a sword in his hand he began to say, &c.—Wah hâth men khadga liye kahne lagâ, &c. वह हाथ में खड्ग लिये कहने लगा —

A second man arrived there, accompanied by two black dogs.—Ek dûsrâ purush do kâle kutte sâth liye wahân â pahunchâ. एक दूसरा पुरुष दो काले कुत्ते साथ लिये वहां आ पहुँचा

She was standing with one hand on her breast.—Ek hâth chhâtî pai dhare kharî thî. एक हाथ छाती पे धरे खड़ी थी

That sinner goes to hell headlong. —So *pâpî nîche sir kiye* narak men *jâtâ hai*.
 सो पापी नीचे सिर किये नरक में जाता है

The queen not looking, I thus threw the water out of the window.—*Rânî na dekhe aisî rîti se main ne us pâñî ko us khîrkî men se phenk diyâ*.
 रानी न देखे ऐसी रीति से मैं ने उस पानी को उस खिड़की में से फेंक दिया

She takes my heart captive.—*Mere man ko haran kiye letî hai*.
 मेरे मन को हरण किये लेती है

After the lapse of some time he seizes and devours them.—*Kuchh din bîte un ko pakarkar khâtâ*.
 कुछ दिन बीते उन को पकड़कर खाता

Five years ago, he went away.—*Pâñch baras hu,e wah chalâ gayâ*.
 पांच बरस ऊर वह चला गया

When a slightly emphatic and rapid idea is to be imparted to a compound verb, it may be effected by changing the base of the compound to the masculine inflected form of the perfect participle. Thus, *de denâ* means "to consign, deliver," but *diye denâ* means "to hand over at once." This, being an inflexion of the finite verb in a sentence, can be readily distinguished from what has been called the "absolute" use of the participle just illustrated. The following are instances.

See, I am dropping the arrow at once.—*Lo, main tîr ko utâre letâ hûn*.
 लो मैं तीर को उतारे लेता हूँ

He is destroying the grove.—*Ban kâ nâs kiye dâltâ hai*.
 बन का नाश किये डालता है

I tell you this much, that, &c.—*Itnâ kahe detâ hûn ki, &c*.
 इतना कहे देता हूँ कि—

To whom art thou consigning us? —*Hameñ kis ko sauñpe jâtî hai?*
 हमें किस को सौंपे जाती है

Men of controlled senses always avoid another's wife.—*Jiten-driya purush parâi strî se sadâ bache rahte haiñ*.
 जितेन्द्रिय पुरुष पराई स्त्री से सदा बचे रहते हैं

- I'll break it down at once with a staff.—Abhî lâṭhî se toṛe dâltâ hûn. अभी लाठी से तोड़े डालता हूँ
- I'll pick it up and give it you.—Main uṭhâkar tumhen diye detâ hûn. मैं उठाकर तुम्हें दिये देता हूँ
- I shall give a thousand rupees a month.—Hazâr rupaye mahinâ diye jā, ūṅgâ. हजार रुपये महीना दिये जाऊंगा
- Why art thou abandoning this?—Is ko kyõn chhoṛe jātî hai? इस को क्यों छोड़े जाती है
- I declare that thou wilt meet with a good husband.—Main kahe detî hûn ki tujhe achchhâ var milegâ. मैं कहे देती हूँ कि तुझे अच्छा वर मिलेगा

The perfect participle is often used with the verbs *jānâ* and *rahnâ*, to form continuatives.

- Go on (with your tale).—Kahe jā. कहे जा
- Even on being broken, it continues attached.—Tût jāne par bhî saṅg meṅ lagâ rahtâ hai. टूट जाने पर भी संग में लगा रहता है
- Draw up (your) legs, and lie still.—Pâwon ko sikor̥kar paṛe raho. पावों को सिकोड़कर पड़े रहो
- Let everybody keep within his own house.—Sab koî apne apne ghar meṅ baith̃e rahñe. सब कोई अपने अपने घर में बैठे रहें
- He remained all night in the cold without clothes.—Binâ vastra rât bhar ṭhanḍh meṅ paṛâ rahâ. बिना वस्त्र रात भर ठंड में पड़ा रहा

In the following instance, the perfect participle with *jānâ* expresses "almost." *

- A crow was almost dead with thirst.—Ek kâg pyâs ke mâr̃e marâ jātâ thâ. एक कान्ग प्यास के मारे मरा जाता था

The perfect participle is sometimes made negative by prefixing the syllable *an-*; thus,

What undesired thing will he make manifest. — *Kyâ anchâhî bât dikhlâwegâ.* क्या अनचाही बात दिखलावेगा

He was displeased.—*Anmane hu,â.* अनमने हुआ

The fisherman pretended not to hear what he said.—*Dhîwar ne us kî bât sunî ansunî kî.* धीवर ने उस की बात सुनी अनसुनी की

The Conjunctive Participle.

This participle refers to the subject and expresses an action preparatory to that indicated by the finite verb of the sentence. With the past tenses of active verbs it refers to the agent. It received its name from the fact that it often obviates the use of conjunctions. The following examples show that conjunctions may be used in connexion with this participle.

Walking around and looking about, he said, &c.—*Us ne chârôn or phirkar aur dekhkar kahâ, &c.* उस ने चारों ओर फिर-कर और देखकर कहा

Having walked up and down, and listened, and peeped, he said, &c.—*Us ne phirkar aur chitt lagâkar dekhkar kahâ, &c.* उस ने फिरकर और चित्त लगाकर देखकर कहा

The Hindî language admits of much finer distinctions of time than are customary in English; and the different movements preparatory to an action are distinguished by this participial form.* Several terminations are employed (*-ke, -kar, -karke, &c.*), but all have the same meaning.

* The distinction in meaning between the three participles is clearly shown in the following examples:—*Conj. part.* *Wah kapre pahinke bâhar âyâ*, "Having dressed, he came out"; *Perfect part.* *Kapre pahine bâhar âyâ*, "He came out dressed"; *Imperf. part.* *Kapre pahinte bâhar âyâ*, "He came out (in the act of) dressing."

In the following instances the conjunctive participle has the general sense of "having done" the action expressed by the base of the verb.

Having spread flowers on that bench, she is reclining.—Us paṭiyâ par phûl bichhâ, e paurhî hai.

उस पटिया पर फूल बिछार पीड़ी है

Knowing (i.e. being aware) that your excellency was on the spot, they have made some petition.—Un ne jânkar ki âp yahîn ho kuchh prârthnâ kî hai.

उन ने जानकर कि आप यहीं हो कुछ प्रार्थना की है

The birds, taking some from their own food, give it to him.

पक्षी अपने आहार में से कुछ कुछ लेकर देते हैं

—Pakshî apne âhâr men se kuchh kuchh lekar dete hai.

He is going away, having given to the other his own sin, and having taken the other's virtue.—Wah us ko pâp dekar punya lekar chalâ jâtâ hai.

वह उस को पाप देकर पुण्य लेकर चला जाता है

Good! go and bring it.—Achchhâ! jâ le â.

अच्छा जा ले आ

In consequence, the food digests, and the stomach becomes light.—Is se âhâr pachkar udar halkâ ho jâtâ hai.

इस से आहार पचकर उदर हलका हो जाता है

Having turned his back on the girl, he went to sleep.—Kanyâ kî taraf pîṭh kar so rahâ.

कन्या की तरफ पीठ कर सो रहा

Every time one rises, one should reflect on a great danger imminent.—Uṭh uṭhkar upasthit barî bhay ko sochnâ châhiye.

उठ उठकर उपस्थित बड़ी भय की सोचना चाहिये

He himself remained in concealment.—Âp gupt hokar ṭhahrâ.

आप गुप्त होकर ठहरा

Let us put dirty water in a basin, and leave it in the air.—Maile jal ko ek bartan men karke hawâ men chhor de.

मैले जल को एक बरतन में करके हवा में छोड़ दें

- Place in the sunshine a cup with water in it, what, then, does the water become?—*Kaṭore meñ pânî karke dhûp meñ rakkho, to pânî kyâ hotâ hai?* कटोरे में पानी करके धूप में रक्खा तो पानी क्या होता है
- It should not be called a district but a Commissionership.—*Is ko zillâ na kahkar ek kamišnari kahnâ châhiye.* इस को ज़िला न कहकर एक कमिश्नरी कहना चाहिये

Sometimes the difference of time marked by the conjunctive participle and the finite verb of a sentence is so slight as to be disregarded in English, though carefully marked in Hindî. Thus,

- They swell out during growth.—*Barhne ke samay phûlkar chaurẽ ho jâte haiñ.* बढ़ने के समय फूलकर चौड़े हो जाते हैं
- It floats into still regions.—*Sthir khañḍon meñ bahkar jâtî hai.* स्थिर खण्डों में बहकर जाती है
- They move only by swelling out into a larger size.—*We kewal phûlkar bare hone se sarakte haiñ.* वे केवल फूलकर बड़े होने से सरकते हैं

When the verb is passive, the conjunctive participle refers to the instrument or doer of the action expressed by the verb. This form, though rare in books, is not uncommon in conversation. The following are instances :—

- She was dug out alive.—*Wah khodkar jîtî nikâlî gayî.* वह खोदकर जीती निकाली गई
- Thou wast beaten and turned out of the field for ploughing it.—*Hal jotne ke kârañ mârke tû khet se bâhar nikâlâ gayâ.* हल जोतने के कारण मारके तू खेत से बाहर निकाला गया

The conjunctive participle is not used when the actions

comprised in a sentence are independent of each other. Thus,

He reads and writes.—Wah parhtâ aur likhtâ hai. वह पढ़ता और लिखता है

The charioteer first drove the chariot at full gallop, and then slowly.—Sârathî ne pahile rath ko bhardaur chalâyâ phir mandâ kiyâ. सारथी ने पहिले रथ को भरदौड़ चलाया फिर मंदा किया

The nature of the conjunctive participle allows it to perform the office of various parts of speech. In the following it has an adjectival sense.

One surpassed the other.—Ek ek se barhkar thâ. एक एक से बढ़कर था

Brahmans are ever so much higher than we in family and race.—Brâhmaṇ to ham se kul got men kahîn barhkar uchch haiṅ. ब्राह्मण तो हम से कुल गोत में कहीं बढ़कर उच्च हैं

He caused (them) to forget both knowledge and contemplation.—Gyân dhyân milke bisrâyâ. ज्ञान ध्यान मिलके बिसराया

Most commonly the conjunctive participle assumes an adverbial signification, as the following instances abundantly testify.

He laughingly said.—Us ne haṅskar kahâ. उस ने हंसकर कहा

I did not kill him knowingly.—Main ne use jâṅkar mârâ nahîn. मैं ने उसे जानकर मारा नहीं

He spoke out angrily.—Wah krodh kar bol uṭhâ. वह क्रोध कर बोल उठा

Save these, even at the expense of my life.—Mere prâṇ kâ vyay karke bhî in ko jilâo. मेरे प्राण का व्यय करके भी इन को जिलाओ

He courteously handed over his sons.—Satkâr karke putrôn ko saunpâ. सत्कार करके पुत्रों को सौंपा

- Crying out "Mouse, mouse," they ran to kill it.—*Chûhâ chûhâ kar mârne ko daure.* चूहा चूहा कर मारने को दौड़े
- Shouting "Ho, ho," they began to clap their hands.—*Hô ho kar tâlî bajâne lage.* हो हो कर ताली बजाने लगे
- I am going to tell you all the night's history.—*Rât kî bât sab kar sunâtî hûn.* रात की बात सब कर सुनाती हूँ
- I esteem as my son the lord of the three worlds.—*Trilokî ke nâth ko apnâ sut kar mântî hûn.* त्रिलोकी के नाथ को अपना सुत कर मानती हूँ
- They esteem a conceited friend as an enemy.—*Abhimânî mitra śatru kar mânte haiñ.* अभिमानी मित्र शत्रु कर मानते हैं
- As Brahma, I create; as Vishnu, I preserve; as Siva, I destroy.—*Main Brahmâ ho banâtâ hûn, Vishṇu ho pâlâtâ hûn, Śiva ho sañhârtâ hûn.* मैं ब्रह्मा हो बनाता हूँ विष्णु हो पालता हूँ शिव हो संहारता हूँ
- The soul regards itself as one with these.—*Âtmâ apne ko un ke sâth ek karke samajhtâ hai.* आत्मा अपने को उन के साथ एक करके समझता है
- You will live together unitedly and harmoniously as friends.—*Tum milke mitra bankar mile jhule rahoge.* तुम मिलके मित्र बनकर मिले झुले रहोगे
- Cruelly thou art going mounted on the pony.—*Âp nirdaî ban taṭṭû pai charhâ jâtâ hai.* आप निर्दई बन टट्टू पै चढ़ा जाता है
- She began to live as a servant with the queen.—*Rânî ke pâs dâsî banke rahne lagî.* रानी के पास दासी बनके रहने लगी

The following expressions also are adverbial in character.

बूंद बूंद करके
थोड़ा थोड़ा करके

Drop by drop.—*Bûnd bûnd karke.*
Little by little.—*Thorâ thorâ karke.*

एक एक करके
दो दो करके
आदि से लेकर
आज से लेकर

One by one.—Ek ek karke.
Two by two.—Do do karke.
And so forth.—Âdi se lekar.
From this day forward.—Âj se lekar.

From the moment of seeing him. उसे देखने के क्षण से
—Use dekhne ke chhan se lekar.

They went out by twos.—Do do दो दो करके निकल
karke nikal gaye. गये

The conjunctive participle of *honâ* is often used in the sense of *viâ*, *by way of*.

A fox passed along that road.—Ek एक लोमड़ी उस मार्ग
lomrî us mârg hoke niklî. होके निकली

Jumping and springing about this way and that, she went and hid in a corner.—Wah idhar udhar वह इधर उधर हो कूद
ho kûd phând kone men jā फांद कोने में जा
chhipî. छिपी

He set out homewards, along the bank of the water-course.—Nâle नाले के तट पे होके
ke taṭ pai hoke ghar kî or pair घर की ओर पैर
uṭhâyâ. उठाया

The waves flowed over his head.—लहरें उस के मूंड़ पे
Laharē us ke mûṇṇṛ pai hoke होके बहीं

She went through just here.—Wah वह यहीं होकर गई है
yahîn hokar gaî hai.

The conjunctive participle has very commonly the force of a preposition. The following will serve as instances.

One who subsists *by* taking the overplus after paying the debts. यह देके हदि यह
—Riṇ deke vṛiddhi grahaṇ karke करके जीनेवाला
jînewâlâ.

A bath with water.—Jal karke जल करके स्नान
snân.

He traverses the almost impassable darkness by the aid of virtue.— धर्म की सहायता करके
Dharm kî sahâyatâ karke dustar दुस्तर अंधकार को
aandhakâr ko tartâ hai. तरता है

In the cognate sense of "through," this participle frequently occurs.

Through thee, as a boat, he has been taken across.—Is ko nau- इस को नौकारूपी तू
kârûpî tû hoke târ liyâ hai. होके तार लिया है

What misery of this kind has Dharmarâj experienced through you!—Tum hoke Dharmarâj ko तुम होके धर्मराज को
aisâ dukh huâ kyâ ! ऐसा दुख हुआ क्या

Through this, this frightful calamity has fallen on my reputation to-day.—Aisâ hoke âj mere ऐसा होके आज मेरे धर्म
dharm ke ûpar aisâ aghor prasa- के ऊपर ऐसा अघोर
sang âke parâ hai. प्रसंग आके पड़ा है

A man is not great by reason of all these.—In sabon karke manu- इन सबों करके मनुष्य
nushya barâ nahîn hotâ. बड़ा नहीं होता

Through that, one is not marred with vice.—Us karke adharm se उस करके अधर्म से मारा
mârâ nahîn jâtâ. नहीं जाता

Through injustice many misfortunes arise.—Anyâya karke anek अन्याय करके अनेक
utpât hote hain. उत्पात होते हैं

A Brâhman through mere descent is the god of gods.—Brâhmaṇ utpatti hî karke ब्राह्मण उत्पत्ति ही करके
devaton kâ devatâ hai. देवतों का देवता है

She was indeed delighted through eating deliciously sweet things.—Sundar swâd kî vastu khâke सुन्दर स्वाद की वस्तु
magan to huâ. खाके मगन तो हुई

Through perceiving the occupants of the sacred grove.—Tapoban- तपोवनवासियों के दर्शन
bâsion ke darsan karke. करके

Thou hast shown thy presumption by calling me conceited.—Mujh ko abhimâni kahkar tû ne apnâ sâhas prakâś kiyâ. मुझ को अभिमानी कहकर तू ने अपना साहस प्रकाश किया

In the following examples this participle may properly be called "conjunctive."

Though she is such a virtuous widow, she desires a second husband.—Wah aisî pativrata strî hoke dûsre pati kî ichchhâ kartî hai. वह ऐसी पतिव्रता स्त्री होके दूसरे पति की इच्छा करती है

Hearing and seeing him, though they were very great sages, they rose.—Tis ko dekh sun bare bare munîs hokar uthe. तिस को देख सुन बड़े बड़े मुनीश होकर उठे

There is no other *besides* this.—Is ko chhoṛkar aur koî nahîn. इस को छोड़कर और कोई नहीं

The conjunctive participle is used in many prepositional senses. Thus,

Even *after* studying the sacred books they are still fools.—S'âstroṇ ko paṛhkar bhî mûrkh hote haiṇ. शास्त्रों को पढ़कर भी मूर्ख होते हैं

Even *after* meeting with affliction through virtue, yet do not engage in vice.—Dharm se kasht ko pâke bhî adharm meṇ pravritt na howe. धर्म से कष्ट को पाके भी अधर्म में प्रवृत्त न होवे

Sundarî is not yet come *with* the flowers.—Sundarî pushp lekar ab taîn nahîn aî. सुन्दरी पुष्प लेकर अब तई नहीं आई

Mohinî goes and returns *with* the balls.—Mohinî jâtî hai aur gendē lekar âtî hai. मोहिनी जाती है और गेंदें लेकर आती है

Come into the palace *with* the materials for cooking this.—Is ke rîndhne kî sâmagrî lekar mahal meṇ â. इस के रींघने की सामग्री लेकर महल में आ

- He went *with* five ships.—Pāñch jahâz lekar gayâ thâ. पाँच जहाज़ लेकर गया था
- That cow is not given *for* money.—Wah gây rupaye le nahîn dî jâtî hai. वह गाय रुपये ले नहीं दी जाती है
- There is one death *as respects* the five elements.—Ek pāñch tattwa karke mrityu hai. एक पाँच तत्त्व करके मृत्यु है
- One of two benefits cannot be missed (= *as respects* one).—Do lâbhoñ se ek karke hîn nahîn hai. दो लाभों से एक करके हीन नहीं है
- That hamlet is somewhat *off* the road.—Wah purwâ sarak se kuchh hatke hai. वह पुरवा सड़क से कुछ हटके है
- It will fall *back* a little towards the east.—Thorâ sâ pûrb kî or hatkar giregâ. थोड़ा सा पूर्व की ओर हटकर गिरेगा
- It falls on the earth *in advance* of the lower portion.—Nîche ke bhâg se âge bahkar bhûmi men partâ hai. नीचे के भाग से आगे बढ़कर भूमि में पड़ता है
- With* various kinds of devotion and austerities, he should read the Vedas.—Nânâ prakâr ke tap aur vrat ko karke Vêd ko parhe. नाना प्रकार के तप और व्रत को करके वेद को पढ़े
- He is beside himself *with* spirituous liquor.—Wah madanîya dravya karke matt hai. वह मदनीय द्रव्य करके मत्त है

The conjunctive participle may take an emphatic form ; thus,

- Your excellency may have done justice after mature deliberation.—Âp ne nyâ, o to samajh-hîke kiyâ hogâ. आप ने न्याय तो समझ-हीके किया होगा
- Having actually taken a rupee, he released him.—Us ne ek rupayâ lehîke chhorâ. उस ने एक रुपया लेहीके छोड़ा

ADVERBS.

There are certain peculiarities worth noting in the use of adverbs. The following instances will show some of them.

It is a short time since that, &c. थोड़े दिनों की बात है
—Thoṛe dinon kî bâṭ hai ki, &c. कि —

Why are you laughing thus?— ऐसी क्यों हँसती है
Aisî kyon hañstî hai?

Since wealth is as fleeting as lightning, &c.—*Jab* dhan vidyut
kî nâ,în asthir hai to, &c. जब धन विद्युत की नाईं
स्थिर है तो —

Since everybody in the world is not wealthy.—*Jab* sañsâr meñ
sabhî manushya dhanâdhyā nahîn to, &c. जब संसार में सभी मनुष्य
धनाय नहीं तो —

Since destruction is appointed, resignation is best for good people.
—*Jab* kî vinâs niyat hai tab achchhe logon le liye tyâg
śreshṭh hai. जब कि विनाश नियत है तब अच्छे लोगों
के लिये त्याग श्रेष्ठ है

As soon as he was five years old.— अभी पाँच बरस का
Jabhî pāñch baras kâ hu,â. हुआ

Thereupon, hearing thy respectful entreaty, I came forth *straightway*
into the assembly.—Itne meñ terî dīn bintî sunke *waisâ*
hî nikalke sabhâ meñ âyâ hūn. इतने में तेरी दीन बि-
नती सुनके वैसा ही निकलके सभा में
आया हूँ

The minister acted accordingly.— मंत्री ने वैसा ही किया
Mantrî ne waisâ hî kiyâ.

This grief is just such.—Yah śok
aisâ hî hai. यह शोक ऐसा ही है

But tell me, is *water* anywhere hereabouts?—Par yah batâ,o ki
kahîn pânî bhî pās hai. पर यह बताओ कि
कहीं पानी भी पास है

In one place diamonds, in another pearls, elsewhere gold coins, and
in other places treasuries of rubies, कहीं हीरा कहीं मोती
कहीं मोहर कहीं

topazes, &c., were provided.—
Kahîn hîrâ kahîn motî kahîn
mohar kahîn mânîk pushparâj
âdi ke ganj lage hai.

A court is held every other day.—
Ek divas bîch meñ dekar dūsre
divas sabhâ hotî hai.

He set it on one side.—Us ko ek
or rakh diyâ.

Reflecting that death has seized
our hair, let him practise virtue.
—Mrityu ne hamâre kes ko
pakrâ hai aîsâ samajh dharm kâ
âcharaṇ kare.

I am not like them.—Main un jaisâ
nahîn hûn.

Plants, yea, even the harsh caltrop,
are dried up and withered.—
Gâchh, baran karē gokhurû tak
jhulaskar sũkh jâte hai.

For her part, the old woman came
home and said, &c.—Idhar bu-
rhiyâ ghar âkar kahne lagî ki,
&c.

In the one place, there was this
conversation; in the other, the
man, going home, dismissed his
attendant.—Idhar yah vârttâ
huî; udhar purush ne ghar jâ
apne dâs ko bidâ kiyâ.

Adverbs, like pronouns, require both the relative and
correlative clauses; thus,

I ran as far as I could.—Main
jitnî dūr daṛ sakâ utnî dūr
daṛ gayâ.

In the other world, during several
births, he is killed as many times

माषिक पुष्पराज
आदि के गंज लगे हैं

एक दिवस बीच में देकर
दूसरे दिवस सभा
होती है

उस को एक ओर रख
दिया

मृत्यु ने हमारे केश को
पकड़ा है ऐसा समझ
धर्म का आचरण करे

मैं उन जैसा नहीं हूँ

गाह बरन गोखरू तक
झुलसकर सूख जाते
हैं

इधर बुढ़िया घर आकर
कहने लगी कि —

इधर यह वार्ता हुई
उधर पुरुष ने घर
जा अपने दास को
बिदा किया

मैं जितनी दूर दौड़
सका उतनी दूर
दौड़ गया

परलोक में कई जन्म
तक जितने रोम हैं

as there are hairs upon the beast.
—Parlok men !ka,î janma tak
jitne rom hain paśu ke titnî ber
mârâ jâtâ hai.

When he returned to the tree, he
no longer saw the tortoise.—Jab
tak wah phirkar briksb ke nîche
âwe utne hî men kachhu,â ko na
dekhâ.

Adverbs take the usual case endings as though they
were nouns. Their meanings are, generally, modified by
inflexion.

Each separately is detrimental;
what (shall be said) *where* there
are all four!—Ek ek bhî anarth
ke liye hai; *wahân kî kyâ jahân*
chârôn!

I will return this very day twelve-
month.—Baras divas pîchhe main
âj hî ke din phir â,ûngâ.

Up to to-day I have never even
heard of it.—Main ne âj tak
kânôn se bhî nahîn sunâ.

In the meantime what happened?—
Itne men kyâ hu,â?

By the time the girl is marriage-
able, wealth also may offer.—
Jab tak kanyâ vivâh yogya ho
dhan bhî â jâwe.

I was not even born *then*!—Merâ
jab tak janma bhî nahîn hu,â thâ.

In an assembly even a fool is con-
spicuous *so far forth* as he is well
clothed.—Sabhâmen vastra pahine
hu, e mûrkh bhî *tab tak* śobhtâ hai.

While you live.—*Jab tak* tum jiyo.

As long as I remain.—*Jab tak* main
rahûn.

पशु के तितनी बेर
मारा जाता है

जब तक वह फिरकर
टुक के नीचे आवे
उतने ही में कछुआ
को न देखा

एक एक भी अनर्थ के
लिये है वहाँ की जग
जहाँ चारों

बारस दिवस पीछे मैं आऊ
ही के दिन फिर
आऊंगा

मैं ने आज तक कानों
से भी नहीं सुना

इतने में क्या हुआ

जब तक कन्या विवाह
योग्य हो धन भी आ
जावे

मेरा जब तक जन्म भी
नहीं हुआ था

सभा में वस्त्र पहिने ऊर
मुख भी तब तक
शोभता है

जब तक तुम जियो
जब तक मैं रहूँ

Until you have found a thing correct do not say that it is so.—
Jab tak tum ko koî bâṭ ṭhîk na ho tab tak munh meñ mat lâo.

जब तक तुम को कोई बात ठीक न हो तब तक मुँह में मत लाओ

As far as possible, hold your breath and float upon this wave.—
Jahân tak ho sake wahân tak apnâ swâs rokkar is tarang par tairte chalo.

जहाँ तक हो सके वहाँ तक अपना सास रोककर इस तरंग पर तैरते चलो

Polity is here imparted to youth in the guise of a tale.—*Kathâ ke chhal se* bâlakoñ ke liye nîti *yahân par* kahî jâti hai.

कथा के झल से बालकों के लिये नीति यहाँ पर कही जाती है

How far can I specify the alms given?—*Jo dān diyâ main kahân tak* kahûn ?

जो दान दिया मैं कहाँ तक कहूँ

The adverb *kahîn* is found in many idiomatic sentences. It expresses indefiniteness and doubt; and with the negative it often means "lest."

Brâhmans are ever so much more exalted in family and race than we are.—*Brâhmaṇ to* ham se kul got meñ *kahîn* baṛhkar uchch haiñ.

ब्राह्मण तो हम से कुल गोत में कहीं बड़कर उच्च हैं

That house is ever so much higher than this.—*Wah ghar is se kahîn* ûñchâ hai.

वह घर इस से कहीं ऊँचा है

You didn't at all imagine that I was afraid of them?—*Tum kahîn aisâ* tau nahîn samjhe ho ki main un se ḍar gayâ hûñ.

तुम कहीं ऐसा तो नहीं समझे हो कि मैं उन से डर गया हूँ

Somehow this great demon will perceive us.—*Yah mahâ râkshas kahîn* ham ko dekhegâ.

यह महा राक्षस कहीं हम को देखेगा

Perhaps the king might demand, &c.—*Kahîn râjâ pûchh* uṭhe ki, &c.

कहीं राजा पूछ उठे कि —

Lest we incur misfortune through this covetousness.—*Kahîn islobh se hamârî burî dasâ na howe.* कहीं इस लोभ से हमारी बुरी दशा न होवे

The following are sufficient to illustrate the way in which adverbs are combined with each other.

Lamentation began to be everywhere heard.—*Jahân tahân rone kâ śabd sunâi dene lagâ.* जहाँ तहाँ रोने का शब्द सुनाई देने लगा

She, in a great fright stumbling about at random, got at last into the same corner.—*Wah mâre đar ke jaise taise girtî paṛtî usî kon meñ jâ pahunchî.* वह मारे डर के जैसे तैसे गिरती पड़ती उसी कोन में जा पड़ची

Many adverbials are formed by the aid of the genitive; thus,

Exactly in the same way.—*Jyon kâ tyon.* ज्यों का त्यों

Exactly in the same place.—*Jahân kâ tahân.* जहाँ का तहाँ

On this occasion.—*Ab kî ber.* अब की बेर

(Turn) on the heel.—*Eṛî ke bal.* एड़ी के बल

(Crawl) on hands and knees.—*Hâthon aur ðeṇon ke bal.* हाथों और ठेड़नों के बल

(Lean) on a staff.—*Chhaṛî ke bal.* छड़ी के बल

(Supported) on a column.—*Khambhe ke bal.* खम्भे के बल

Now my vision is restored as of old.—*Ab merî drishti jyon kî tyon ho gaî.* अब मेरी दृष्टि ज्यों की त्यों हो गई

She remembered it exactly.—*Jyon kâ tyon smarañ rakhtî thî.* ज्यों का त्यों स्मरण रखती थी

She told her mother all the particulars, just as they occurred.—*Us ne mâtâ se sârî bâten jyon kî tyon kah dîn.* उस ने माता से सारी बातें ज्यों की ज्यों कह दीं

Stones remain lying just where they were.—*Patthar jahân ke tahân paṛe rahte hain.* पत्थर जहाँ के तहाँ पड़े रहते हैं

Adverbials are, also, constantly produced by aid of the ablative.

From that time there came to be friendship between those two. —Tab se lekar un donoñ kîmitra-tâî huî.

He created sunshine, shadow, night, day, and so forth.—Us ne dhûp chhân râî din âdi se leke rachâ.

It rises at the least four or five miles high.—Wah thoî se thoî châr wâ pânch mîl ûnchî chahî hai.

The knowledge of sacred lore is acquired gradually.—S'âstra kâ gyân kram kram se hotâ hai.

Looking at him compassionately, he replied.—Dayâ kî chitwan se dekhke uttar diyâ.

He remained there in happiness.—Wahân sukh se rahâ.

Recently the expression *ke sâth* has passed into use in ablatival and adverbial senses; thus,

If thou shalt speak *kindly* to the base, his conceit will increase. —Jo nîch se *kripâ ke sâth* bolegâ to us kâ ghamand barh jâ, egâ.

He very *affectionately* gave him the name of Phajihitî.—Us ne barh hî lâî pyâr *ke sâth* us kâ nâm Phajihitî dharâ.

Other adverbial peculiarities are given below.

Thou wilt talk superabundantly.—Bahut barhke bâî karegâ.

Some time after, Ugrasen himself became king of that place.—Kitne ek din pîchhe Ugrasen hî wahân kâ râjâ hu, â.

तब से लेकर उन दोनों की मित्रताई हुई

उस ने धूप छाँ रात दिन आदि से लेकर रचा

वह थोड़ी से थोड़ी चार वा पाँच मील ऊँची चढ़ती है

शास्त्र का ज्ञान क्रम क्रम से होता है

दया की चितवन से देखके उत्तर दिया

वहाँ सुख से रहा

जो नीच से छपा के साथ बोलेगा तो उस का घमंड बढ़ जावेगा

उस ने बड़े ही लाड़ प्यार के साथ उस का नाम फजिहिती धरा

बहुत बढ़के बात करेगा

कितने एक दिन पीछे उससे ही वहाँ का राजा हुआ

- After a while.—Kitne ek din pîchhe.** कितने एक दिन पीछे
Travelling on they, after some चलते चलते कितने
time, neared their own capital. दिनों पीछे अपनी
—Chalte chalte kitne dinon राजधानी के निकट
pîchhe apnî râjdhanî ke nikat पड़ंचे
pahunche. तू चाहे जितने तोड़-
Bring as many as ever you ga- कर ले आइयो
ther.—Tû châhe jitne torkar le
âiyo.
How far soever the shadow of a दृष्ट की छाया चाहे
tree may extend, it never parts जितनी बड़े जड़
from the root. — Briksh kî को नहीं छोड़ती है
chhâyâ châhe jitnî barhe jar ko
nahîn chhortî hai.
Go as far soever as thou mayst, तू चाहे जितनी दूर
thou wilt never be apart from जा मेरे हृदय से
my heart.—Tû châhe jitnî dūr न्यारी न होगी
jâ mere hriday se nyârî na hogî.

Very commonly indeed the interrogative is used as an exclamation.

- How the koel is chirruping on the** आम की लहलही लता
verdant boughs of the mango!— पर कोयल कैसी कु-
Âm kî lahlâhî latâ par koyal जक रही है
kaisî kuhuk rahî hai!
How strong are they, and how वे कैसे बलवान हैं और
weak am I!—We kaise balwân मैं कैसा निर्बल हूँ
hain aur main kaisâ nirbal hûn!
Am I not like a fire! and art thou मैं कैसा अग्नि सरीखा
not like a cotton-plant!—Main हूँ और तू कैसा
kaisâ agni sarîkhâ hûn aur tû कपास के मुवाफ़िक
kaisâ kapâs ke muwâfik hai! है
How could that half-bodied one उस अर्धांगी को निद्रा
sleep!—Us arddhângî ko nidrâ कहाँ
kahân!
How could they make such a वैसा झरोखा बनाने की
window!—Waisâ jharokhâ ba- शक्ति कहाँ थी
nâne kî śaktî kahân thî!

Whatever has come to be the condition of Jayadrath!—Jayadrath
kî kaisî kyâ ahwâl huî hai. जयद्रथ की कैसी क्या
 अव्वाल ऊई है
 How trivial soever this work may be.—Yah karm kaisâ bhî laghu
 kyon na ho. यह कर्म कैसा भी लघु
 क्यों न हो

This exclamatory sense of the adverbs is also found where great contrast is to be marked ; thus,

What art thou, compared with a king!—Kahân râjâ kahân tû !
 Again, what a difference there is between thee and me!—Phir tû
 kahân aur main kahân !
 What a contrast between thy thunderbolt of an arrow and the brief life of this creature!—
 Kahân tumhâre vajra-bân kahân
 is ke alp prân !
 कहाँ राजा कहाँ तू
 फिर तू कहाँ और मैं
 कहाँ
 कहाँ तुम्हारे वज्रबाण
 कहाँ इस के अल्प
 प्राण

Besides the usual negatives, more expanded forms are occasionally heard ; thus,

Art thou not seeing what this is in my hand?—Mere hâth men
 yah kyâ hai dekhtâ hai nâ ?
 Are not my two younger brothers happy?—Mere chhôte donon
 bhâî sukhî hain nâ.
 मेरे हाथ में यह क्या है
 देखता है ना
 मेरे छोटे दोनों भाई
 सुखी हैं ना

Prepositions.

In Hindî, that relationship of words which, in English, is expressed by *prepositions*, is indicated by what are properly called *postpositions*. There are, however, real prepositions in the shape of indeclinable particles *prefixed* to words to mark their relation in the sentence. Of these there are seventeen in use ; but as they are permanently attached to words, they are learnt with the words themselves from the Dictionary. Postpositions consist of a noun in a case the sign of which is suppressed ; thus, *us*

ke âge, "before that." The word *âgâ* means "front"; *us ke âge* is, therefore, simply an abbreviation of *us ke âge men*, "in the front of that," or "before that." This is why the gender of the genitive changes; for the genitive being an adjective agrees with the noun it qualifies. The following are specimens of, so to speak, feminine prepositions:—*us kî or*, "towards that," *us kî nâ,în*, "like that," *us kî apekshâ*, "with respect to that" (see p. 64).

The unsettled nature of the gender of Hindî nouns causes some diversity in the genitive sign used with them. The tendency is towards masculinity.

It is unnecessary to give examples of simple postpositions, such as *us ke sâth*, "with him," *us ke pâs*, "near him," because they occur so frequently in the examples illustrating other idiomatic peculiarities.

These postpositions may be converted into adjectives; thus,

Thou hast broken thy engagement with a friend.—*Tû ne mitra ke sâth kê prañ torâ hai.* तू ने मित्र के साथ का प्रण तोड़ा है

The insertion, or omission, of the genitive-sign at times modifies the meaning; thus,

For whom?—*Kis ke liye?* किस के लिये

Why? for what (purpose)?—*Kis liye?* किस लिये

Conjunctive participles, such as *chhorkar*, when used prepositionally, take the accusative, not genitive; thus,

Besides this (way), flesh may be eaten (any other way).—*Is ko chhorkar mâns bhakshañ karnâ.* इस को छोड़कर मांस भक्षण करना

Some postpositions require the ablative; thus,

Beyond three, there is no fourth division found.—*Tîn se siwâ, e chautha bhed nahîn pâyâ jâtâ.* तीन से सिवाय चौथा भेद नहीं पाया जाता

Beyond the stars.—*Târon se pâr.* तारों से पार

Some differ slightly in meaning, according to the case with which they are constructed; thus,

Walk in front of me.—Mere âge मेरे आगे चलो chalo.

He ran ahead of me.—Wah mujh वह मुझ से आगे दौड़ा se âge daurâ.

Now we will go no further.—Ab अब आगे न चलेगे âge na chalenge.

On the outside.—Is ke bâhar. इस के बाहर

Outside of this.—Is se bâhar. इस से बाहर

These postpositions easily pass into adverbial and other similar expressions; thus,

He called him near, and said, &c.—उस ने इसे पास बुला-
Us ne ise pâs bulâkar kahâ, &c. कर कहा —

She learnt magic in my absence.—मेरे पीछे इस ने मन्त्र-
Mere pîchhe is ne mantra-vidyâ विद्या सीखी
sîkhî.

This is no great matter, in view of our friendship. — Mitrâtâ, मित्रता के आगे यह
ke âge yah kuchh barî bât nahîn कुछ बड़ी बात नहीं
hai. है

A few days sooner or later, or at ईश्वर दो दिन आगे
the very instant itself, God as- पीछे वा उसी क्षण
suredly makes him requital for उस को भी अवश्य
his injustice.—Îswar do din âge अन्याय का प्रतिफल
pîchhe wâ usî kshan us ko bhî देता है
avaśya anyâya kâ pratiphal detâ
hai.

Conjunctions.

In Hindî, as in English, certain conjunctions are used in several senses; thus,

To means "therefore," "then,"—

Q. I am a cat. A. Then go away. मैं बिलार हूँ । तो चला
—Q. Main bilâr hûn. A. To जा
chalâ jâ.

To means “indeed,” “forsooth,”—

Forsooth this is the duty of a householder.—Grihastha kâ to yah dharm hai. गृहस्थ का तो यह धर्म है

To means “just,”—

First just hear what I have to say. पहिले हमारी बात तो सुनो
—Pahile hamârî bât to suno.

Just see what they have done.—Dekho to unhoñ ne kaisâ kâñ kiyâ. देखो तो उन्होंने ने कैसा काम किया

To is also a mere mark of emphasis,—

Creator of the world am I.—Jagat kâ kartâ to main hûñ. जगत का कर्ता तो मैं हूँ

In *this* family no unworthy scion exists.—Is gharâne meñ to guñ-hîn santân nahîn hotâ. इस घराने में तो गुण-हीन संतान नहीं होता

It is in this sense that it is used to fortify *yâ*, in such phrases as,—

Either remain at the head of all, या तो सब के सिर पर
or lie scattered in the wood.—Yâ to sab ke sir par ðahare, उधरे अथवा वन ही
athawâ ban hî meñ ðuṭ parẽ. में टूट पड़े

To is made doubly emphatic by the addition of *sahî*; thus,

Do pray turn here and there.—Idhar udhar phiro to sahî. इधर उधर फिरो तो सही

“*To bhî*” or “*tau bhî*” expresses “still” in such phrases as the following:—

Though it were it at the extremity of the earth, still, &c.—Châhe prithwî ke antbhâg meñ ho tau bhî, &c. चाहे पृथ्वी के अन्तभाग में हो ती भी —

An alternative may be thus expressed,—

Has not Hari had confidence in my affection? Or, hearing of the के हरि ने मेरी प्रीति की प्रतीति न करी

coming of Jarâsandh, has the lord not come?—*Kai* Hari ne merî prîti kî pratîti na karî, *kai* Jarâsandh kâ ânâ sun prabhu na âe.

कै जरासन्ध का आना
सुन प्रभु न आए

Either speak with intelligence, like a man, or like an animal, remain silent.—*Wâ* manushya kî nâ, in chet se bât kah, *wâ* paśu kî bhânti chupkâ baiṭhâ rah.

वा मनुष्य की नाईं चेत
से बात कह वा पशु
की भांति चुपका बैठा
रह

“Whether . . . or” is thus expressed,—

Whether he gives bitterness, or confers nothing but prosperity.—*Châhe* karâ, i detâ hai *châhe* bhâgya hî detâ hai.

चाहे कड़ाई देता है
चाहे भाग्य ही देता
है

“Neither . . . nor” is rendered by repeating the negative ; thus,

Neither that time remains, nor those days, nor that youth, nor that readiness, nor even that body.—*Na* wah zamânâ rahâ, *na* we din rahe, *na* wah jawânî rahî, *na* wah taiyârî rahî, *na* wah badan hî rahâ.

न वह जमाना रहा न
वे दिन रहे न वह
जवानी रही न वह
तैयारी रही न वह
बदन ही रहा

“As though” may be thus rendered (see p. 123)—

It is as though one were to reap the field, without having sown the seed.—*So* aisâ hai ki khet jotâ aur bîj na boyâ.

सी ऐसा है कि खेत
जोता और बीज न
बोया

The alternative sign may be altogether omitted ; thus,

God knows whether or not it will be recovered.—*Îswar* jâne mile na mile.

ईश्वर जाने मिले न
मिले

The conjunction *bhî* has several meanings, as the following examples will show,—

A sumpter - ass *also* was slowly going along the same road.—*Ek lado gadhâ bhî haule haule usî sarak men jâtâ thâ.* एक लदो गदहा भी हीले हीले उसी सड़क में जाता था

This tree is higher *even* than that house.—*Yah vriksh us ghar se bhî ûnchâ hai.* यह वृक्ष उस घर से भी ऊंचा है

Should but a jackal howl, you would flee back.—*Ek syâr bhî bolegâ to ultê bhâgoge.* एक स्यार भी बोलेगा तो उलटे भागोगे

Surely it is right to give me, too, something.—*Mujhe bhî to kuchh denâ uchit hai.* मुझे भी तो कुछ देना उचित है

Bhî is often used to produce compound conjunctions.

Although the wound is healed the scar remains.—*Jo ghâ,o achchhâ bhî hotâ hai to chihn rahtâ hai.* जो घाव अच्छा भी होता है तो चिह्न रहता है

Though a jewel lie in the mud it *nevertheless* continues to shine.—*Jo manî kîchar men parê tau bhî ujlâ hî rahe.* जो मणि कीचड़ में पड़े ती भी उजला ही रहे

Howsoever trivial this work may be.—*Yah kârya kaisâ bhî laghu kyon na ho.* यह कार्य कैसा भी लघु क्यों न हो

The particle *ki* has many uses, as will be seen by the following examples. It is, at times, untranslatable, though essential to the Hindî sentence; at other times it may be omitted at pleasure. It commonly introduces the words of a speaker in the dramatic style of address.

He falsely declared *that* everything was very nice.—*Us ne jhûth mûth kah diyâ ki sab vastu bahut swâd hai.* उस ने झूठ मुँठ कह दिया कि सब वस्तु बहुत स्वाद है

He acknowledged *that* he had been served right.—Us ne sach mân liyâ ki main ne yathâyogya phal pâyâ.

उस ने सच मान लिया कि मैं ने यथायोग्य फल पाया

My entertainment has not been bad; *inasmuch as* the very example I set has been repeated to me.—Merî jaunâr burî nahîn ki jaisî bângî main ne dikhlâ dî thî waisî hî pâyî.

मेरी जानार बुरी नहीं कि जैसी बानगी मैं ने दिखला दी थी वैसी ही पाई

Should an ignoramus overcome an intelligent person, it is not surprising: as it is a stone-like thing which breaks a jewel.—Jo koî agyânî kisî gyânî ko dabâ le to âscharya nahîn ki wah ek patthar sâ hai jo ratna ko tortâ hai.

जो कोई अज्ञानी किसी ज्ञानी को दबा ले तो आश्चर्य नहीं है कि वह एक पत्थर सा है जो रत्न को तोड़ता है

It is better to remain silent than to tell anyone the secret of your heart, and to tell him not to tell.—Chup rahnâ bhalâ hai is se ki apne man kâ bhed kisî se kahnâ aur kahnâ ki mat kah.

चुप रहना भला है इस से कि अपने मन का भेद किसी से कहना और कहना कि मत कह

He was propitiating him, *saying*, When will that man appear?—Wah yahî manâtâ thâ ki wah purush kab pragte.

वह यही मनाता था कि वह पुरुष कब प्रगटे

When she started homewards along the edge of the watercourse, she fell into the stream.—Jab nâle ke taṭ pai hoke ghar kî or pair uthâyâ, ki us nâle meñ gir paṛî.

जब नाले के तट पै होके घर की ओर पैर उठाया कि उस नाले में गिर पड़ी

They were engaged in collecting that grain, *when* a grasshopper came up to them.—Us nâj ke baṭorne meñ we lag rahî thîn ki ek phangâ un ke pāsâyâ.

उस नाज के बटोरने में वे लग रही थीं कि एक फांगा उन के पास आया

- He rubbed the lamp, *whereupon* the demon came.—Is ne diyâ ghisâ ki dev âyâ.
 He was on the point of pulling the trigger *when* the man saw (him).—Ghoṛe ko chhoṛne hî ko thâ ki mânus ne dekh liyâ.
 In consequence of the screen they formed it could not be ascertained where my house was.—Un kî âṛ se merâ ghar jân nahîn partâ ki kahân hai.
 He bit with all his force *so that* the sportsman started.—Apnâ sab bal karke kâṭ khâyâ ki âkheṭi chauṅk parâ.
 The thing which you said.—Jo bâṭ ki tum ne kahî.
Since death is fixed, therefore, &c.—*Jab* ki vinâś niyat hai tab, &c.
Since this cannot be an unworthy motive, therefore, &c.—*Jab* ki yah pratikûl abhiprâya nahîn ho saktâ to, &c.

इस ने दिया घिसा कि
देव आया

घोड़े को छोड़ने ही को
था कि मानुस ने देख
लिया

उन की आड़ से मेरा
घर जान नहीं
पड़ता कि कहाँ है

अपना सब बल करके
काट खाया कि आखे-
टी चौंक पड़ा

जो बात कि तुम ने
कही

जब कि विनाश नियत
है तब —

जब कि यह प्रतिकूल
अभिप्राय नहीं हो
सकता तो —

Iteration.

Many ideas are expressed in Hindî by the mere repetition of words. The general effect is to give prominence to the word so repeated, and thereby to enhance its import. Such repetition has been deemed a suitable mode for conveying the idea of intensity, emphasis, repetition, continuance, or variety.

The following sentences show how the import of a word is enhanced by repetition.

The cleanest clothes.—Suthre suthre vastra. सुथरे सुथरे वस्त्र

Something very black appeared in it.—Us men kâlâ kâlâ kuchh dikhâî detâ thâ. उस में काला काला कुछ दिखाई देता था

- His countenance may, perhaps, seem most affectionate outwardly.—Us kâ munh bâhar se pyârâ pyârâ dikhâî detâ hogâ.
 उस का मुंह बाहर से प्यारा प्यारा दिखाई देता होगा
- Another wave was coming close behind me.—Dûsrî taraṅg mere pîchhe pîchhe chalî âtî thî.
 दूसरी तरंग मेरे पीछे पीछे चली आती थी
- Its water flows quite under the sand.—Bâlû ke nîche nîche us kâ pâñî bahtâ hai.
 बालू के नीचे नीचे उस का पानी बहता है
- Indra, deeply lamenting and grieving much, began to say.—Indra pachhtây pachhtây ro ro kahne lagâ.
 इन्द्र पछताय पछताय रो रो कहने लगा
- She laid his head down very gently from off her thigh.—Us kâ sir dhîre dhîre apñî jâṅgh par se nîche rakhâ.
 उस का सिर धीरे धीरे अपनी जांघ पर से नीचे रखा
- In their very midst there was a lightning-flash like the glitter of a weapon.—Tin ke bîch bîch bijlî kî damak śastra kî sî chamak thî.
 तिन के बीच बीच बिजली की दमक शस्त्र की सी चमक थी
- Up with you; I will kill you at once.—Are, uṭh uṭh; main tujhe abhî mârta hûñ.
 उठ उठ मैं तुझे अभी मारता हूँ
- Some few may gain your favour.—Tumhârî kripâ koî koî pâwe.
 तुम्हारी कृपा कोई कोई पावे
- Some little steam keeps constantly rising even from exceedingly cold water.—Kuchh kuchh bhâph nipaṭ ṭhañdhe pâñî se bhî sadâ uṭhâ kartî hai.
 कुछ कुछ भाफ निपट ठंडे पानी से भी सदा उठा करती है

In the following sentences, the repetition expresses variety.

- Variously coloured clouds have gathered around.—Varṇ varṇ kî ghaṭâ ghir âñ.
 वर्ण वर्ण की घटा घिर आई

One differed from another in its behaviour.—Châl chalan men ek dûsrî se bhinn bhinn thîn.

चाल चलन में एक दूसरी से भिन्न भिन्न थीं

On this account they cannot move from place to place.—Is nimitt thânw thânw nahîn chal sakte.

इस निमित्त ठांव ठांव नहीं चल सकते

Through folly he began to beg from shop to shop.—Mûrkhatâ ke kâran dukân dukân bhîkh mângne lagâ.

मूर्खता के कारण दुकान दुकान भीख मांगने लगा

Kings of divers countries.—Des des ke râjâ.

देश देश के राजा

It accumulates little by little.—Thorâ thorâ milkar bahut ho jâtâ hai.

थोड़ा थोड़ा मिलकर बड़त हो जाता है

Hari, breaking up all the weapons, one after another, threw them down.—Hari ne sab âyudh kâṭ kâṭ girâ diye.

हरि ने सब आयुध काट काट गिरा दिये

They began to play at various unusual sports.—Anûṭhe anûṭhe khel khelne lage.

अनूठे अनूठे खेल खेलने लगे

Whatever different things he may have cooked.—Jo jo kuchh us ne rîndhâ ho.

जो जो कुछ उस ने रींघा हो

The manufacturer makes whatever he pleases.—Kartâ jo jo châhtâ hai banâtâ hai.

कर्ता जो जो चाहता है बनाता है

What things have taken place in my absence?—Mere pîchhe kyâ kyâ huâ?

मेरे पीछे क्या क्या हुआ

In sundry ways he began to declare his innocence.—Bât bâṭ men apnî nirdoshatâ jatâne lagâ.

बात बात में अपनी निर्दोषता जताने लगा

The following sentences show how words are repeated distributively, indicating severalty.

Rejoicings were going on in every house.—Ghar ghar mangalâchâr ho rahe the.

घर घर मङ्गलाचार हो रहे थे

- Whatever different things every one may desire, please to bring and give.—*Jo jo jis jis vastu kî ichchhâ kare so so lâ dîjiyo.*
- Every head has its own intelligence, and every teacher his own science.—*Sir sir akil, guru guru vidyâ.*
- He caught four fishes, one of each colour.—*Us ne ek ek rang kî châr machhlî pakrî.*
- They went out by twos.—*Do do karke nikal gaye.*
- Having separated those sticks from one another, he gave one to each of the five boys.—*Us ne un lakriyon ko alag alag karke ek ek pânchon lakron ko diyâ.*
- Each in succession is greater than that which precedes it.—*In men pûrv pûrv se uttar uttar barâ hai.*
- On each of your hairs there are lying many such as I.—*Tumhâre rom rom men mujh se anek parâ hain.*
- What are these three several divisions?—*We tîn bhed kaun kaun se hain?*
- जो जो जिस जिस वस्तु की इच्छा करे सो सो ला दीजियो
- सिर सिर अकिल गुरु गुरु विद्या
- उस ने एक एक रंग की चार मछली पकड़ी
- दो दो करके निकल गये
- उस ने उन लकड़ियों को अलग अलग करके एक एक पांचों लड़कों को दिया
- इन में पूर्व पूर्व से उत्तर उत्तर बड़ा है
- तुम्हारे रोम रोम में मुझ से अनेक पड़े हैं
- वे तीन भेद कौन कौन से हैं

A repetition of inflexion is used to indicate respectiveness; thus,

- You and I respectively made this promise to Nand and Jasodâ.—*Nand Jasodâ se ham ne tum ne yah vachan kiya thâ.*
- The Creator has formed you and me respectively of two bodies and one soul.—*Mujhe tujhe Vidhinâ ne ek prân do deh banâyâ hai.*
- नन्द जसोदा से हम ने तुम ने यह वचन किया था
- मुझे तुझे विधिना ने एक प्राण दो देह बनाया है

Between you and this child there is no relationship; nevertheless, a great similarity is found between you.—*Is bālak kâ tumhārâ kuchh saṁbandh nahīn hai, tau bhī tumhārī us kī unhār bahut miltī hai.*

इस बालक का तुम्हारा
कुछ संबंध नहीं है
तौ भी तुम्हारी उस
की उनहार बहुत
मिलती है

You and I have, each, a single purpose.—*Hamārâ tumhārâ ek wāstâ hai.*

हमारा तुम्हारा एक
वास्ता है

Words are repeated in order to denote continuity; thus,

He went along the coast towards the south.—*Wah tîre tîre dakshin kī or chalâ gayâ.*

वह तीरे तीरे दक्षिण
की ओर चला गया

Eight months were passed in hoping on.—*Bharose bharose meṁ âṭh mahīne ho gaye.*

भरोसे भरोसे में आठ
महीने हो गये

Grieving aloud with various expressions, he began to proclaim his innocence.—*Wah chillâkar rote rote bāt bāt meṁ apnī nirdoshatâ jatâne lagâ.*

वह चिल्लाकर रोते रोते
बात बात में अपनी
निर्दोषता जताने
लगा

Walking on and on, they reached home.—*Chalte chalte ghar ko pahunchē.*

चलते चलते घर को
पहुँचे

In the course of such an inquiry the points of disagreement will disappear.—*Aisâ vichâr hote hote vimati ke vishay līn ho jānyge.*

ऐसा विचार होते होते
विमति के विषय
लीन हो जायेंगे

My continued non-arrival. —*Hamâre na pahunchte na pahunchte.*

हमारे न पहुँचते न
पहुँचते

He kept on following the demon.—*Daitya ke pīchhe pīchhe chalâ.*

दैत्य के पीछे पीछे चला

I am wandering, taking this bitch along with me.—*Is kutiyâ ko sâth sâth liye phirtâ hūn.*

इस कुतिया को साथ
साथ लिये फिरना हूँ

As the earth continuously advances forward, they also are carried along with it.—*Jyōn jyōn prīthwī âge barhtî jâtî hai tyōn tyōn we bhî us ke sâth barâbar chale jâte hain.* ज्यों ज्यों पृथ्वी आगे बढ़ती जाती है त्यों त्यों वे भी उस के साथ बराबर चले जाते हैं

Sometimes the repetition of a word is modified by a slight change of form ; thus,

O son ! the house which you have had built is gone.—He putra ! *tumhârâ kiyâ karâyâ ghar gayâ.* हे पुत्र तुम्हारा किया कराया घर गया

Whence came this calamity upon us sitting still?—*Yah upâdh baiṭhe biṭhâ, e men kahân se âî.* यह उपाध बैठे बिठार में कहाँ से आई

They all made obeisance, while the others looked on.—*Un kî dekhâ dekhî un sabon ne pranâm kiyâ.* उन की देखा देखी उन सबों ने प्रणाम किया

Pure milk.—*Dûdhâ dûdh.* दूधा दूध

In their very hands.—*Hâthon hâth.* हाथों हाथ

Blow on blow.—*Mâron mâr.* मारों मार

This collects in one place *exactly* in the same way.—*Wah ṭhîkon ṭhîk waisâ hî ek ṭhaur ho jâtî hai.* वह ठीकों ठीक वैसा ही एक ठौर हो जाती है

The place was very near ; therefore they all *just* went *on foot*.—*Wah sthân bahut nikaṭ thâ, is se sab pairon pair hî chale.* वह स्थान बहुत निकट था इस से सब पैरों पैर ही चले

The repetition is often accompanied by the insertion of the genitive sign, or of the particle *hî* ; but this, as it is mainly for emphasis, will fall under the next heading.

Emphasis.

Emphasis is marked in several ways in Hindî.

The genitive marks emphasis in such instances as the following :—

Extremely hungry.—*Bhûke kâ bhûkâ.* भूखे का भूखा

At the very moment.—Jab kâ tab.

A very fool.—Mûrkhoñ kâ mûrk.

Swarms of them are diffused in a drop of water.—Jhunḍ ke jhunḍ ek būṇḍ pânî meñ chhâ jāte haiñ.

One and all came there helter skelter.—Sab ke sab girte pḍte wahân âe.

Let us spend the night itself just here.—Rât kî râṭ yahîn kâṭeñ.

His state remained precisely as it was before.—Jaisî kî taisî us kî daśâ rahî.

Brahmâ handed them all over fast asleep.—Brahmâ ne wah sab sote ke sote lâ diye.

जब का तब

मूर्खों का मूर्ख

झुंड के झुंड एक बूंद पानी में छा जाते हैं

सब के सब गिरते पड़ते वहां आए

रात की रात यहीं काटे

जैसी की तैसी उस की दशा रही

ब्रह्मा ने वह सब सोते के सोते ला दिये

The ablative may be said to produce emphatic locutions, such as,—

At the least.—Kam se kam.

At fewest.—Thoṛe se thoṛe.

कम से कम

थोड़े से थोड़े

The particle *hî* (sometimes *i*) is distinctly an emphatic symbol, and deserves careful observation. The following instances show some of its more important uses.

Just the same; all one.—Ek hî.

Howsoever.—Kaisâ hî.

Just before.—Pahile hî se.

Actually great sin.—Bahut hî pâp.

It is good to rise right early.—Bhor hî uṭhnâ achchhâ hai.

I alone am not unfortunate.—Main hî kewal abhâgâ nahîn hūñ.

एक ही

कैसा ही

पहिले ही से

बहुत ही पाप

भोर ही उठना अच्छा है

मैं ही केवल अभाग नहीं हूँ

- It is something really to laugh at.
—Hañsne kî bât hî hai. हंसने की बात ही है
- In sands the camel in especial is useful.—Ret men ûñţ hî kâm âtâ hai. रेत में ऊँट ही काम आता है
- How very wonderful are these doctrines!—Ye siddhânt kyâ hî adbhut haiñ. ये सिद्धान्त क्या ही अद्भुत हैं
- Nala, above all, knew the condition of Nala's mind at that time.—Nal ke jî kî dasâ us samay Nal hî jântâ thâ. नल के जी की दशा उस समय नल ही जानता था
- I regard sorrow as very pleasure.—Dukh sukh hî jânûñ. दुख सुख ही जानूँ
- Is all creation homogeneous, or is it, in any respect, separable into parts.—Sab srishti ek hî sî hai wâ kuchh us men bhed hai. सब दृष्टि एक ही सी है वा कुछ उस में भेद है
- Her husband should himself bring and consign her.—Us kâ swâmî hî lâkar sauñpe. उस का स्वामी ही लाकर सौंपे
- He might, perhaps, pass just a moment in ease.—Ek pal hî us ko sukh men kaţâ howegâ. एक पल ही उस को सुख में कटा होवेगा
- The wealth is your very own.—Sab tumhârâ hî dhan hai. सब तुम्हारा ही धन है
- If it shall disappear then *ours* will disappear.—Bilâwegâ to hamârâ hî bilâwegâ. बिलावेगा तो हमारा ही बिलावेगा
- He was on the point of pulling the trigger.—Tupak ke ghore ko chhorne hî ko thâ. तुपक के घोड़े को छोड़ने ही को था
- Had you set your mind on the duck only, then, &c.—Jo tum baţer hî pai dhyân rakhte, to &c. जो तुम बटेर ही पे ध्यान रखते तो —
- These three are, quite naturally, friendly.—Ye tînoñ swabhâv hî se hit hote haiñ. ये तीनों स्वभाव ही से हित होते हैं

Your excellency has done justice after mature deliberation. — आप ने न्याय तो समझ-
हीके किया
Âp ne nyâ,o to samajh-hî-ke
kiyâ.

Having actually taken a rupee, he released him.—Us ne ek rupayâ
होड़ा
le-hî-ke chhorâ.

He was certainly hearing their words.—In kî bât suntâ hî thâ.
उन की बात सुनता ही
था

The particle *hî* is frequently placed between a pair of words, for additional emphasis; thus,

On the very first sight.—Dekhte देखते ही देखते
hî dekhte.

In the very midst of the conversation.—Bâton hî bâton men.
बातों ही बातों में

For four months he kept on sailing over sheer water.—Châr
ही जल पर चलता
mahîne tak jal hî jal par chaltâ
रहा

She began to cry out spontaneously.—आप ही आप चिल्लाने
—Âp hî âp chillâne lagî.
लगी

What! a Raghuvansî has no daughter, none but sons keep coming (to him)!—Kyâ! Raghu
व्या रघुवंशी के बेटे न
vanî ke betî na ho, betê hî betê
हो बेटे ही बेटे होते
hote chale jâwen.
चले जावें

All were saying merely [Krishṇa! सब छप्प ही छप्प
Krishṇa! — Sab Krishṇa hî
कहती थीं
Krishṇa kahtî thîn.

The particle *hî* or *hû* is used with verbs also, and, at times, in unexpected positions.

This is an altogether incomprehensible affair.—Yah to bât buddhi यह तो बात बुद्धि में
men âtî hî nahîn.
आती ही नहीं

He was exceedingly old.—Vriddh
वृद्ध तो था ही
to thâ hî.

It is very late to-day ; where have you been till now ?—Âj barî der hu,î, ab tak kahân the î ? आज बड़ी देर ऊई अब तक कहाँ थे ई

He was indeed wearied and exhausted by the journey.—Wah path kê hârâ thakâ to thâ hî. वह पथ का हारा थका तो था ही

He was certainly standing looking on.—Wah dekhtâ hu,â kharâ thâ hû. वह देखता ऊँचा खड़ा था ऊँ

The particle *bhî* is often used to mark emphasis ; thus, No one soever was his friend.—Hitû us kê ko,î bhî na thâ. हितू उस का कोई भी न था

No one else soever came here besides him.—Us kê siwâ,e aur ko,î bhî yahân na âyâ. उस के सिवार और कोई भी यहाँ न आया

For a considerable time not a drop of rain falls.—Bahut kêl tak kuchh bhî pâni nahîn barastâ. बहुत काल तक कुछ भी पानी नहीं बरसता

Except a loin-cloth nothing else whatever remained.—Siwâ,e ek dhotî kê aur kuchh bhî pâs na rahâ. सिवार एक धोती के और कुछ भी पास न रहा

In which no rain whatever falls.—Jis men kuchh bhî pâni nahîn barastâ. जिस में कुछ भी पानी नहीं बरसता

The particles *to* and *sahî*, and the two combined, form highly idiomatic sentences expressing emphasis ; thus,

This, forsooth, is the duty of a householder.—Grihastha kê to yah-dharm hai. गृहस्थ का तो यह धर्म है

I am looking at all that goes on.—Main to tamâm zamânâ dekh rahâ hûn. मैं तो तमाम ज़माना देख रहा हूँ

He is by no means wealthy.—Wah kuchh dhanwân to hai nahîn. वह कुछ धनवान तो है नहीं

- Relate *one* story to me.—Mujhe ek kahânî to sunâ de. मुझे एक कहानी तो सुना दे
- To *you* it is play, but to *us* it is death.—Tumhârâ to khel hai, par hamârâ to maran hai. तुम्हारा तो खेल है पर हमारा तो मरन है
- Saying which, he departed for that day.—Aisâ kah us din to chalâ gayâ. ऐसा कह उस दिन तो चला गया
- Just exactly twice.—Do hî dafât sahî. दो ही दफात सही
- Of a truth there is even something consolatory in it. — Us men santoshjanak bhî koî bât rahtî hai sahî. उस में संतोषजनक भी कोई बात रहती है सही
- Come, leaning this way is the thing.—Chalo, yon hî visrâm sahî. चलो यों ही विश्राम सही
- She actually goes into that place of mourning.—Usî rodan-sthân men jâtî hai sahî. उसी रोदनस्थान में जाती है सही
- Come, out with what the affair was. — Yah kyâ mâjarâ thâ hamlogon se kahô to sahî. यह क्या माजरा था हमलोगों से कहो तो सही
- Do pray turn here and there.—Idhar udhar phiro to sahî. इधर उधर फिरो तो सही
- He ate, it is true.—Us ne khâ'e to sahî. उस ने खाए तो सही
- Just reflect a bit.—Thorâ man men socho to sahî. थोड़ा मन में सोचो तो सही

Another method of emphasizing, in a subdued manner, is by using the inflected masculine form of the perfect participle with an auxiliary to form a compound verb. Compounds thus formed convey a meaning somewhat more intensive, and imply a little more rapidity of action, than those formed from the base.

For examples, see p. 159.

Another method of expressing emphasis is by changing the order of the words in a sentence; thus,

He is actually coming in this very direction.—*Ātā tau idhar hī ko hai.** जाता ती इधर ही को है

I am, indeed, become just so.—*Hō tau aisā hī gayā hūn.†* हो ती ऐसा ही गया हूँ

It was not got, because it was; so very high. — *Wah hāth na āī kyonki ūñchī bahut thī.‡* वह हाथ न आई क्योंकि ऊंची बहुत थी

There are very many fishes in it.—*Us men machhlī bahut haiñ.* उस में मछली बहुत हैं

The repetition of a verb, with or without change of tense, has at times an emphatic sense; thus,

They cannot in any way possibly be effaced.—*So kisī bhānti meṭe na mitēge.* सो किसी भांति मेटे न मिलेंगे

One imperishable kadam tree was on the bank, and that only.—*Ek avināśī kadam taṭ par thā so ī thā.* एक अविनाशी कदम तट पर था सो ई था

The effect of several kinds of emphasis may be shown by the following sentence.

वह रात को रोता था He was weeping at night.
wah rāt ko rotā thā.

वह रात भर रोता था He was weeping all night.
wah rāt bhar rotā thā.

वह तो रात भर रोता था He was weeping all night. ("He," as distinguished from somebody else.)
wah to rāt bhar rotā thā.

वह तो रात भर रोता ही था He was simply weeping all night.
wah to rāt bhar rotā hī thā.

* Instead of *idhar ko ātā hai.* † Instead of *aisā hī ho gayā hūn.*

‡ More emphatic than *bahut ūñchī.*

वह तो रात भर रोता ही रहता था *He kept on simply weeping all night.*
 wah to rât bhar rotâ hî rahtâ thâ.

वह तो रात भर रोता ही रहता था *He assuredly kept on simply weeping all night.*
 सहि
 wah to rât bhar rotâ hî rahtâ thâ
 sahî.

Ellipsis.

The Hindî, like the English, is a highly elliptical language. Inflexions, words, and whole members of sentences, when sufficiently implied by the context, are freely dispensed with. This peculiarity, which a little practice soon makes familiar to an Englishman, is a valuable feature in the language, and conduces greatly to the flexibility and expressiveness for which it is remarkable. As, in varying circumstances, almost anything may be omitted, it is impossible to lay down rules for these ellipses. A few common instances are, therefore, added as illustrations, with the suppressed words supplied in brackets in the transliteration.

The case-sign is frequently omitted, and almost always so when the sense is adverbial; thus,

In this way.—Is ohânti (se).

इस भाँति

Somehow.—Kisî bhânti (se).

किसी भाँति

Falsely.—Jhûṭh mûṭh (se).

झूठ मूठ

Then.—Us samay (meñ).

उस समय

To get the better of.—Bas (meñ)
 kar lenâ.

बस कर लेना

On his head is the burden of the
 earth.—Us ke sir (par) prithwî
 kâ bhâr hai.

उस के सिर पृथ्वी का
 भार है

They reached home on the third
 day.—Tîsre din (ko) ghar (ko)
 pahunche.

तीसरे दिन घर पहुँचे

Learn a lesson by heart.—Ek pâṭh
 kanṭh (se) kar le.

एक पाठ कण्ठ कर ले

They would honour this guest in many ways.—Is pâhune kâ âdar anek bhânti (se) karte. इस पाऊने का आदर अनेक भांति करते

The word *bât* is very commonly omitted.

He did not hear my observation.—Us ne merî (bât) na sunî. उस ने मेरी न सुनी

Thou art always boasting.—Tû nit dûn kî (bât) liyâ kartâ hai. तू नित दून की लिया करता है

They were boasting in such ways as this.—Aisî aisî lambî chauṛî (bât) hî kar rahe the. ऐसी ऐसी लम्बी चौड़ी ही कर रहे थे

God knows what will make or mar one's destiny in the next world.—Parlok ke bigarne (wâ) sudharne kî (bât) Khudâ jâne. परलो के बिगड़ने सुधरन की खुदा जाने

What propriety is there (in the mention [*bât*]) of the moon at this moment!—Arî abhî chandramâ kî kyâ (bât) thîk hai! अरी अभी चन्द्रमा की क्या ठीक है

Do not speak crookedly to the simple.—Sîdhî (bât) kahnewâle se terhî (bât) mat kah. सीधीकहनेवाले से टेढ़ी मत कह

The following are examples of the omission of other nouns.

Why do you not regard my word?—Tum merâ (bachan) kyon nahîn mâte ho? तुम मेरा क्यों नहीं मानते हो

But the present marriages shall be despatched at small cost.—Parântu ab ke (byâh) thore kharch meñ karenge. परंतु अब के थोड़ा खर्च में करेंगे

We shall have four months' nice food.—Hamlogon kâ châr mahîne ke (din) swechchhâ-bhojan hogâ. हमलोगों का चार महीने के स्वाच्छाभोजन होगा

This time a very heavy fish is caught.—Ab ke (samay) to barî bhârî machhlî phaṁsî hai. अब के तो बड़ी भारी मछली फंसी है

He struck the girl with a sword.— एक तलवार उस लड़की
Ek talwâr us larîkî ke (tan par) के मारी
mârî.

If that friendship itself did not remain, what advantage would result, should its memory be now revived.— जो वह स्नेह ही न रहा
Jo wah sneh hî na rahâ तब सब कुछ दिखावे
tau ab sudh dilâwe kyâ (lâbh) का होता है
hotâ hai?

There were a dozen guns in our ship, and eighteen in the enemy's.— हमारे जहाज में बारह
Hamâre jahâz meñ तोप थीं और शत्रु
bârah top thîn aur śatru ke के में अठारह
(jahâz) meñ aṭhârah.

What portion of a false statement is correct?— झूठे की बात का क्या
Jhûṭhe kî bâṭ kâ ठीक है
kyâ (bhâg) ṭhîk hai?

When anyone's desire is fixed on another, it seems as though that one's desire must also be fixed on us.— जब किसी की किसी से
Jab kisî kî (châh) kisî se लगती है तो यही
lagtî hai to yahî (bât) sūjhtî hai समझती है कि उस
ki us kî (châh) bhî mujh se lagî की भी सुझ से लगी
hogî.

A pronoun may also be omitted; thus,

If it was not thee, it must have been thy father.— जो न थी तेरा बाप
Jo (tû) na thî, होवेगा
terâ bāp howegâ.

Do what you wish.— (Jo) chāhe so चाहे सो कीजियो
kîjiyo.

Should anyone know God.— (Jo) ब्रह्मज्ञानी हो
ko,î) Brahmagyâni ho.

I saw a wicked man who was engaged in injuring an influential person.— मैं ने एक दुष्ट जन को
Main neek dusṭ देख्ता एक प्रभुतावान
jan ko dekhâ (jo) ek prabhu- को दुष्ट बना रहा
tâwân ko dûṣhaṇ lagâ rahâ thâ. था

We were going to Calcutta, and we met a tiger by the way.—Ham Kalkattâ jâte the aur mârg men (ham ko) ek bâgh milâ. हम कलकत्ता जाते थे और मार्ग में एक बाघ मिला

Adverbs and conjunctions are, also, commonly omitted ; thus,

When she tasted, she recognized that very flavour in it.—(Jab) us ne chakhâ to us men wahî swâd pâyâ. उस ने चखा तो उस में वही स्वाद पाया

If even a jackal should howl you would run away.—(Jo) ek syâr bhî bolegâ to ulte bhâgoge. एक स्यार भी बोलेगा तो उल्टे भागोगे

We must get the land from him by force or fraud. — Chhal (wâ) bal se us se dhartî nikâs lenî châhiye. बल बल से उस से धरती निकास लेनी चाहिये

We want two or three seers.—Ham ko do (wâ) tîn ser kâ prayojan hai. हम को दो तीन सेर का प्रयोजन है

Eat rice and pulse.—Dâl (aur) bhât khâ,o. दाल भात खाओ

Take the plough and oxen.—Hal (aur) bail le jâ,o. हल बैल ले जाओ

Arms and legs will be broken.—Hâth (aur) pair tût jâwenge. हाथ पैर टूट जावेगे

I thought that he would swallow me.—Main samjhî (ki) mujhe nigal jâwegâ. मैं समझी मुझे निगल जावेगा

I wished to make friends with him.—Main ne châhâ (ki) us se mitratâ,î kar le,ûn. मैं ने चाहा उस से मित्रताई कर लेजं

I thought he was just about to speak to me.—Main ne jânâ (ki) wah abhî mujh se boltî hai. मैं ने जाना वह अभी मुझ से बोलती है

This omission of *ki* is very common, and so also is that of the substantive verb.

The decision is with God! — Bhagwân kâ karnâ (hai)! भगवान का करना

The following are instances of the omission of more words than one in the same sentence.

Although she does not stand fearlessly looking at me, still, &c. — (Yadyapi) merî or (dekhtî huî) nidharak kharî nahîn hotî, tau bhî, &c. मेरी ओर निधड़क खड़ी नहीं होती तौ भी —

You have heard what happened to him at last.—Nidân (jo hu,â) us ko tû ne sunâ. निदान उस को तू ने सुना

I will obey your instructions.—Jo âgyâ (âp dete haiñ us kâ sâdhan main karûngâ). जो आज्ञा

Otherwise I shall not mind what you say.—Nahîn tau (tumhârâ kahnâ) nahîn (mânûngâ). नहीं तौ नहीं

(If) each separately is detrimental, what must happen where all four are united.—(Jo) ek ek bhî anarth ke liye hai, wahân kî kyâ (bât howegî) jahân chârôn (ikaṭṭhe hoñ). एक एक भी अनर्थ के लिये है वहां की क्या जहां चारों

The heart of a man distressed by cold does not delight in the moonlight, and the heart of a man oppressed by heat does not delight in the sun.—S'it se dukhit purush kâ man chandramâ men (nahîn ramtâ), aur ghâm se dukhit (purush) kâ (man) sūrya men nahîn ramtâ. शीत से दुखित पुरुष का मन चन्द्रमा में और घाम से दुखित का सूर्य में नहीं रमता

To-day I saw the king, and he saw me.—Âj main ne râjâ ko dekhâ aur râjâ ne mujh ko (dekhâ). आज मैं ने राजा को देखा और राजा ने मुझ को

Just in the same way he gave one to each of them all.—Aise hî (us ne ek ek) sab ko (diyâ). ऐसे ही सब को

She went on ahead, and I followed after.—Âge âge wah chalî jâtî thî, pîchhe pîchhe main (chalâ jâtâ thâ). आगे आगे वह चली जाती थी पीछे पीछे में

No one can ever think of killing : how, then, can killing come within the bounds of possibility !—Mârne kî bât koî man men bhî na lâ sake, mârnâ to (sambhav ke) kinâre (par kis bhânti lâ,oge) ! मारने की बात कोई मन में भी न ला सके मारना तो किनारे

In this last example some words are merely supplied suggestively.

NUMERALS, &c.

Cardinal Numbers.

1 १ एक	ek	24 २४ चौबीस	chaubīs
2 २ दो	do	25 २५ पच्चीस	pachīs
3 ३ तीन	tīn	26 २६ छत्तीस	chhabbīs
4 ४ चार	chār	27 २७ सताईस	satâ,īs
5 ५ पांच	pānch	28 २८ अठाईस	aṭhâ,īs
6 ६ छ	chha	29 २९ उन्नीस	untīs
7 ७ सात	sāt	30 ३० तीस	tīs
8 ८ आठ	âṭh	31 ३१ इकतीस	iktīs
9 ९ नौ	nau	32 ३२ बत्तीस	battīs
10 १० दस	das	33 ३३ तैंतीस	tainītīs
11 ११ ग्यारह	gyârah	34 ३४ चौतीस	chauntīs
12 १२ बारह	bârah	35 ३५ पैंतीस	paintīs
13 १३ तेरह	terah	36 ३६ छत्तीस	chhattīs
14 १४ चौदह	chaudah	37 ३७ सैंतीस	saintīs
15 १५ पन्द्रह	pandrah	38 ३८ अड़तीस	artīs
16 १६ सोलह	solah	39 ३९ उन्नालीस	untâlis
17 १७ सत्रह	satrah	40 ४० चालीस	châlis
18 १८ अठारह	aṭhârah	41 ४१ इकतालीस	iktâlis
19 १९ उन्नीस	unnīs	42 ४२ बयालीस	bayâlis
20 २० बीस	bīs	43 ४३ तैंतालीस	tainâtâlis
21 २१ इक्कीस	ikkīs	44 ४४ चौआलीस	chau,âlis
22 २२ बाईस	bâ,īs	45 ४५ पैंतालीस	paintâtâlis
23 २३ तेईस	te,īs	46 ४६ छियालीस	chhiyâlis

47 ४७ सैंतालीस	saintâlis	74 ७४ चौहत्तर	chauhattar
48 ४८ अड़तालीस	artâlîs	75 ७५ पचहत्तर	pach,hattar
49 ४९ उनचास	unchâs	76 ७६ छिहत्तर	chhihattar
50 ५० पचास	pachâs	77 ७७ सतहत्तर	sat,hattar
51 ५१ इकावन	ikâwan	78 ७८ अठहत्तर	aṭh,hattar
52 ५२ बावन	bâwan	79 ७९ उनासी	unâsî
53 ५३ तिरपन	tirpan	80 ८० अस्सी	assî
54 ५४ चौवन	chauwan	81 ८१ इकासी	ikâsî
55 ५५ पचपन	pachpan	82 ८२ बयासी	bayâsî
56 ५६ छप्पन	chhappan	83 ८३ तिरासी	tirâsî
57 ५७ सतावन	satâwan	84 ८४ चौरासी	chaurâsî
58 ५८ अठावन	aṭhâwan	85 ८५ पचासी	pachâsî
59 ५९ उनसठ	unsath	86 ८६ छियासी	chhiyâsî
60 ६० साठ	sâṭh	87 ८७ सतासी	satâsî
61 ६१ इकसठ	iksath	88 ८८ अठासी	aṭhâsî
62 ६२ बासठ	bâsath	89 ८९ नवासी	navâsî
63 ६३ तिरसठ	tirsath	90 ९० नव्वे	nawwe
64 ६४ चौंसठ	chaunsath	91 ९१ इकानवे	ikânawe
65 ६५ पैंसठ	painsath	92 ९२ बानवे	bânawe
66 ६६ छियासठ	chhiyâsath	93 ९३ तिरानवे	tirânawe
67 ६७ सरसठ	sarsath	94 ९४ चौरानवे	chaurânawe
68 ६८ अड़सठ	arsath	95 ९५ पचानवे	pachânawe
69 ६९ उनहत्तर	unhattar	96 ९६ छियानवे	chhiyânawe
70 ७० सत्तर	sattar	97 ९७ सतानवे	satânawe
71 ७१ इकहत्तर	ik,hattar	98 ९८ अठानवे	aṭhânawe
72 ७२ बहत्तर	bahattar	99 ९९ निनानवे	ninânawe
73 ७३ तिहत्तर	tihattar	100 १०० सौ	sau

Certain higher numbers are 1,000 सहस्र *sahasra* or हजार *hazâr*; 100,000 लाख *lâkh*; 1,000,000 नियुत *niyut*; and 10,000,000 करोड़ *karor*. There are yet higher numbers, but they are not commonly useful.

The *Ordinals*, after the first six, are formed regularly, by adding *wân* (changeable to *weñ* and *wîn*, see pp. 10, 11) to the cardinal numbers.

First	पहिला	pahilâ
Second	दूसरा	dûsrâ
Third	तीसरा	tîsrâ
Fourth	चौथा	chauthâ
Fifth	पांचवां	pâñchwân
Sixth	छठा or छठवां	chhatṭhâ or chhatṭhwân
Seventh	सातवां	sâthwân, &c. &c. &c.

FRACTIONS.

The Fractional numbers of Hindî are peculiar, and require a little practice. Those in common use are—

$\frac{1}{4}$	पाँचो	pâ,o	$1\frac{1}{4}$	सवा	sawâ
$\frac{1}{3}$	तिहाई	tihâ,i	$1\frac{1}{2}$	डेढ़	ḍerh
$\frac{1}{2}$	आधा	âdhâ	$2\frac{1}{2}$	अढ़ाई	aṛhâ,i or ḍahâ,i
$\frac{3}{4}$	पौन	paun			
minus $\frac{1}{4}$	पौने	paune	plus $\frac{1}{2}$	साढ़े	sârhe

The following instances illustrate their uses:—*pâ,o gaz*, “a quarter of a yard”; *âdhâ gaz*, “half a yard”; *paune do*, “one and three-quarters” (i.e. two minus a quarter); *paune sât*, “six and three-quarters”; *sawâ baras*, “a year and a quarter”; *sawâ do*, “two and a quarter”; *sawâ sau*, “one hundred and twenty-five”; *ḍerh kos*, “a kos and a half”; *ḍerh sau*, “one hundred and fifty”; *aṛhâ,i man*, “two and a half maunds”; *aṛhâ,i sau*, “two hundred and fifty”; *sârhe pânch*, “five and a half”; *sârhe pânch sau*, “five hundred and fifty.” Before numerals *âdhâ* generally becomes *âdh*; thus *âdh sau*, “half a hundred.”

$$\text{आध पाचो} \quad \text{âdh pâ,o} = \frac{1}{2} \times \frac{1}{4} = \frac{1}{8}$$

$$\text{सवा पाचो} \quad \text{sawâ pâ,o} = 1\frac{1}{4} \times \frac{1}{4} = \frac{5}{16}$$

$$\text{डेढ़ पाचो} \quad \text{derh pâ,o} = 1\frac{1}{2} \times \frac{1}{4} = \frac{3}{8}$$

$$\text{अठ्ठाई पाचो} \quad \text{aṭhâ,î pâ,o} = 2\frac{1}{2} \times \frac{1}{4} = \frac{5}{8}$$

The ordinary *Collective Numbers* are—

दूना dûnâ, “a couple.”

जोड़ा joṛâ, “a pair.”

गंडा gaṇḍâ, “a quaternion.”

गाही gâhî } “a pentad.”

पंजा panjâ }

कोड़ी koṛî, “a score.”

सैकड़ा saikṛâ, “a hundred.”

There are many others; but their use is confined to technical computation.

Method of writing Fractions.—Unity is supposed to be divided into 64 parts, which are marked by lines written at the sides of a curve. An upright line to the right denotes $\frac{1}{64}$; an upright line to the left denotes $\frac{1}{64}$ or $\frac{1}{4}$; a slanting line to the left denotes $\frac{4}{64}$ or $\frac{1}{16}$. Combinations of these express all the rest; thus—

$$\text{J} = \frac{1}{64}$$

$$\text{J}^{\text{II}} = \frac{2}{64} = \frac{1}{32}$$

$$\text{J}^{\text{III}} = \frac{4}{64} = \frac{1}{16}$$

$$\text{J}^{\text{IV}} = \frac{5}{64}$$

$$\text{J}^{\text{V}} = \frac{6}{64} = \frac{3}{32}$$

$$\text{J}^{\text{VI}} = \frac{1}{64} = \frac{1}{4}$$

$$\text{J}^{\text{VII}} = \frac{30}{64} = \frac{15}{32}$$

$$\text{J}^{\text{VIII}} = \frac{32}{64} = \frac{1}{2}$$

$$\text{J}^{\text{IX}} = \frac{40}{64} = \frac{5}{8}$$

$$\text{J}^{\text{X}} = \frac{46}{64} = \frac{23}{32}$$

$$\text{J}^{\text{XI}} = \frac{52}{64} = \frac{13}{16}$$

$$\text{J}^{\text{XII}} = \frac{54}{64} = \frac{27}{32}$$

All the intermediate fractions can be formed from the above models. Combined with whole numbers they are written thus, $६२\text{J}^{\text{II}} = 62\frac{1}{32}$.

Avoirdupois Weight.

		Parts of a Seer.
छटाक	chhatâk	$\text{S}-$ $\frac{1}{16}$
आधपाव	âdhpâ,o	$\text{S}=$ $\frac{1}{8}$
पीनेपाव	paunepâ,o	$\text{S}\equiv$ $\frac{3}{16}$
पाव	pâ,o	$\text{S}I$ $\frac{1}{4}$
सवापाव	sawâpâ,o	$\text{S}I-$ $\frac{5}{16}$
डेढ़पाव	derhpâ,o	$\text{S}I=$ $\frac{3}{8}$
पीनेदोपाव	paunedopâ,o	$\text{S}I\equiv$ $\frac{7}{16}$
आधसेर	âdhser	$\text{S}II$ $\frac{1}{2}$
छटाकजपरआधसेर	chhatâkûparâdhser	$\text{S}II-$ $\frac{9}{16}$
ढाईपाव	dhâ,îpâ,o	$\text{S}II=$ $\frac{5}{8}$
छटाककमतीनपाव	chhatâkkamtînpâ,o	$\text{S}II\equiv$ $\frac{11}{16}$
तीनपाव	tînpâ,o	$\text{S}III$ $\frac{3}{4}$
छटाकजपरतीनपाव	chhatâkûpartînpâ,o	$\text{S}III-$ $\frac{13}{16}$
आधपावकमसेर	âdhpâ,okamser	$\text{S}III=$ $\frac{7}{8}$
छटाककमसेर	chhatâkkamser	$\text{S}III\equiv$ $\frac{15}{16}$
सेर	ser	$\text{S}I$ 1 Seer*

१६ छटाक	१ सेर	16 Chhatâks=1 Seer
४० सेर	१ मन	40 Seers =1 Maund

Troy Weight.

४ पंक	१ धान	4 Pank =1 Dhân
४ धान	१ रत्ती	4 Dhân =1 Rattî
८ रत्ती	१ माषा	8 Rattî =1 Mâshâ
१२ ॥ माषा	१ तोला	12½ Mâshâ=1 Tolâ

The Indian Rupee weighs exactly one *tolâ*.

* The *seer* weighs about 2 lbs. English.

Method of Reckoning Time.

६० विपल	१ पल	60 Bipal = 1 Pal
६० पल	१ घड़ी	60 Pal = 1 Gharî
६० घड़ी	१ दिन	60 Gharî = 1 Din
३० दिन	१ महीना	30 Din = 1 Mahînâ
१२ महीने	१ बरस	12 Mahîne = 1 Baras

Din, *Mahînâ*, and *Baras* are "day," "month," and "year," respectively; the other divisions of time are unknown to England.

Days of the Week.

इतवार	Itwâr	Sunday
सोमवार	Somwâr	Monday
मंगल	Mangal	Tuesday
बुध	Budh	Wednesday
बिहफै	Bihphai	Thursday
सुक	Suk	Friday
सनीचर	Sanîchar	Saturday

Ordinary Months.

1. चैत	Chait	March-April
2. बैसाख	Baisâkh	April-May
3. जेठ	Jeth	May-June
4. आसाढ़	Âsârh	June-July
5. सावन	Sâwan	July-August
6. भादों	Bhâdon	August-Sept.
7. कुंआर	Kunâr	Sept.-Oct.
8. कातिक	Kâtik	Oct.-Nov.
9. अग्रहन	Ag,han	Nov.-Dec.
10. पूस	Pûs	Dec.-Jan.
11. माघ	Mâgh	Jan.-Feb.
12. फाल्गुन	Phâlgun	Feb.-March.

Another favourite method of reckoning time among Hindûs, is by the *Chândra*, or Lunar Year. According to this, the *Mās* or month is divided into two parts; the waxing moon being called *Sudî*, or the "bright" half; and the waning moon, *Badî*, or the "dark" half. Each half is divided into fifteen *Tithi*, or "stations," which are named as follows:—

1st	परिवा	pariwâ	9th	नौमीं	naumîn
2nd	दूज	dûj	10th	दसमीं	dasmîn
3rd	तीज	tij	11th	एकादसी	ekâdasî
4th	चौथ	chauth	12th	द्वादसी	dwâdasî
5th	पंचमी	pañchamî	13th	तेरस	teras
6th	छठ	chhatṭh	14th	चौदस	chaudas
7th	सप्तमी	sattamî	15th	अमावस	amâvas
8th	अष्टमी	asṭamî			

The names of the twelve *Chândra* months are those already given; six of them comprise, each, 29 *tithis*; and six of them, each, 30 *tithis*: thus, 354 *tithis* and a few hours complete the year.

Still another method of computing time, among the Hindûs is regulated by the Sun's position in the plain of the ecliptic, and is, therefore, called the Saur or Solar year. It consists of 365 days 6 hours, and is divided into the following twelve months:—

1.	मेष	Mesh	7.	तुला	Tulâ
2.	वृष	Vrish	8.	वृश्चिक	Vriśchik
3.	मिथुन	Mithun	9.	धन	Dhan
4.	कर्क	Kark	10.	मकर	Makar
5.	सिंह	Sinh	11.	कुम्भ	Kumbh
6.	कन्या	Kanyâ	12.	मीन	Mîn

The foregoing are, of course, only the names of the signs of the Zodiac, beginning with Aries and ending with Pisces.

The era in common use among Hindûs is that dating from the time of Vikramâditya, B.C. 57. There is, also, another era in occasional use, that of S'âlivâhana, beginning A.D. 78, or 135 years after that of Vikramâditya. The first era is generally called *Samvat*; the second, *Sâka*.

Points of the Compass.

N.	उत्तर	uttar
N.E.	ईशान कोन	îsân kon
E.	पूर्व	pûrb
S.E.	अग्नि कोन	anni kon
S.	दक्षिण	dakkhina
S.W.	नैऋत कोन	nairrit kon
W.	पश्चिम	pachchham
N.W.	वायु कोन	vâyu kon

Names of Places.

Europe	यूरप	Yûrap
Asia	एशिया	Êsiyâ
Africa	अफ्रीका	Afrîkâ
America	अमेरिका	Amerikâ
Arabia	अरब	Arab
Assam	आशम	Âsâm
Birma	ब्रह्मा	Brahmâ
Bhutan	भुटान	Bhutân
China	चीन	Chîn
Cochin	काचीन	Kâchîn
Ceylon	लङ्का	Lankâ
Egypt	मिसिर	Misir
England	इंगलण्ड	Ingland
France	फ्रांस	Frâns
Great Britain	ग्रेट ब्रिटन	Gret Britan

Japan	जपान	Japân
Kashmir	कश्मीर	Kaśmîr
Malacca	मलाका	Malâkâ
Nipal	नयपाल	Naypâl
Persia	पारस	Pâras
Russia	रुस	Rûs
Siam	शाम	S'âm
Tartary	तातार	Tâtâr
Tibet	तिब्बत	Tibbat
Turkey	रुम	Rûm
Turkistan	तूरान	Tûrân
Arcot	आर्कोटु	Ârkâdu
Arrah	आरा	Ârâ
Ayodh	आयोध्या	Ayodhyâ
Bahar	बिहार	Bihâr
Bancora	बांकुड़ा	Bânkurâ
Baraitch	बहराइच	Bahrâ,ich
Benares	काशी or बनारस	Kâsî or Banâras
Bhurtpore	भरतपुर	Bharatpur
Bijapore	विजयपुर	Vijaypur
Bombay	बम्बई	Bamba,î
Budaon	बदाजं	Badâ,ûn
Calcutta	कलकत्ता	Kalkattâ
Cawnpore	कान्हापुर	Kânhpur
Chittagong	चटगांव	Chatgânw
Comorin	कुमारी	Kumârî
Dakha	ढाका	Dhâkâ
Darjeeling	दार्जिलिंग	Dârjaling
Delhi	दिल्ली	Dillî
Ellora	इलोरा	Ilorâ

Gujranwalla	गुजरांवाला	Gûjrânwâlâ
Gwalior	ग्वालियार	Gwâliyâr
Indore	इन्दौर	Indaur
Jaipore	जयपुर	Jaypur
Kohlapore	कोलापुर	Kolâpur
Lahore	लाहौर	Lâhaur
Lucknow	लखनऊ	Lakhna,û
Madras	मद्रास	Mandrâj
Meerut	मेरठ	Merat
Mhow	मऊ	Ma,û
Muttra	मथुरा	Mathurâ
Oodeypore	उदयपुर	Udaypur
Saringapatam	श्रीरङ्गपट्टन	S'rîrangapatṭan
Sattara	सितारा	Sitârâ
Travancore	त्रिवाङ्कोरु	Tribânkorû
Trichinopoly	तिरुचिनायल्ली	Tiruchchinâpalli
Ujjen	उज्जैन	Ujjain
Ulwar	अलवर	Alwar
Umbala	अमबाला	Ambâlâ
Umritsar	अमृतसर	Amritsar

Names of Colours.

White	Sufaid ; S'ukl	सुफैद । शुक्ल
Lily colour	Sosnî ; Bad-gorî	सोसनी । बदगोरी
Yellowish white	Zard nabâtî	ज़र्द नवाती
Almond-shell (pinkish white)	Post bâdâmî	पोस्त बादामी
Cream colour	Malâ,î	मलाई
Camphor colour	Kapûrî	कपूरी
Dove colour	Fakhtâ	फख्ता
Silver grey	Nukrâ,î	नकराई

Yellow	Pîlâ	पीला
Brimstone	Gandhakî	गंधकी
Yellowish tint	Argazâ	अरगजा
Lemon colour	S'arbatî	शर्बती
Lemon yellow	Lîmo zard	लीमो जर्द
Cotton-flower colour (dark lemon)	Kapâsî	कपासी
Sunflower colour	Basantî	बसन्ती
Golden	Sunahrî	सुनहरी
Orange	Nârangî	नारंगी
Saffron colour (red- dish orange)	Zâfrânî; Kesarî	जाफ़रानी। केसरी
Greenish yellow	Baid musk	बैद मुस्क
Sandal-wood colour	Chandanî	चंदनी
Sugar colour	Burzardî; S'akarî	बुरजर्दी। शकरी
Green	Harâ	हरा
Mango colour (pale emerald)	Amau,â	अमीषा
Parrot-green	Totî	तोती
Verdigris-green	Zangarî	जंगरी
Grape colour (dun green)	Angûrî	अंगूरी
Sky blue	Âsmânî	आसमानी
Turquoise blue	Firozî	फ़िरोज़ी
Purple	Bainganî	बैंगनी
Slate colour	Kâsnî	कासनी
Indigo	Nîlâ	नीला
Lilac jasmine	Yâsmin	यासमिन
Violet	Nâfarmânî	नाफ़र्मांनी
Lapislazuli (reddish violet)	Lâjwardî	लाजवर्दी
Medium lapislazuli (indigo-violet)	Lâjwardî miyânâ	लाजवर्दी मियाबा

Dark amethyst (deep violet)	Lâjwardî siyâh	लालवर्दी सियाह
Pink	Pâṭal-varṇ	पाटलवर्ण
Pink (a peculiar shade)	Ṭholî	ढोली
Rose pink	Gulâbî	गुलाबी
Onion colour (pink)	Piyâzî	पियाजी
Onion pink	Piyâzî gulâbî	पियाजी गुलाबी
Poppy colour	Khaśkhaśî	खशखशी
Red	Lâl; surkh	लाल । सुरख
Crimson	Kirmîzî	किर्मीजी
Crimson pink	Kirmîzî gulâbî	किर्मीजी गुलाबी
Magenta	S'îsî; nayâ rang	शीशी । नया रङ
Bright magenta	Kirmîzî abbâsî	किर्मीजी अब्बासी
Pomegranate colour (reddish magenta)	Gulnâr	गुलनार
Dark magenta	Abbâsî	अब्बासी
Bay (horse)	Kumait	कुमैत
Auburn	Bhûrâ	भूरा
Dark camel colour (bright brown)	S'utarî siyâh	शुतरि सियाह
Reddish camel colour	S'utarî surkh	शुतरि सुरख
Goat colour (pale brown)	Khudrang	खुदरङ
Light brown	Sânwlâ	सांवला
Brown	Ūdî	उदी
Cinnamon colour (raw sienna)	Ḍâl chînî	डाल चीनी
Dusty red (brown)	Mailâ surkh	मैला सुरख
Reddish dust colour	Khâkî surkh	खाकी सुरख
Reddish almond	Bâdâmî surkh	बादामी सुरख
Chestnut	Surang	सुरंग
Light dust colour	Khâkî sufaid	खाकी सुफैद

Dust (or clay) colour	<u>Khâkî</u>	बाकी
Black	Kâlâ	काला
Sooty colour	Kañja,î	कंजई
Jet black	Kâlâ muśkî	काला मुश्की



EXERCISES.

THE following Exercises have been selected from a variety of works by authors in different parts of Northern India, with the object of illustrating various styles of composition.

No. 1.

अंगरेज बहादुर के घर में उन की बहुत अच्छी नौकरी लग गई। पांच ह महीने तक तो उसी काम पर रहे। फिर थोड़े ही दिन में उन की बदली प्रयाग में हो गई और महीना भी सौ डेढ़ सौ रुपया तक बढ़ गया। फिर क्या पूछना है। महीना भी अच्छा ऊँचा और प्रतिष्ठा की नौकरी मिली और बड़े बड़े आदमियों में लालाजी की गिनती होने लगी। एक बड़ी भारी हवेली में ठिके और कई नौकर चाकर रक्खे। फिर तो क्या पूछना है। उबरे भात के पाऊन बहुत से खाने जाने लगे। कौई दिन अन्तर न पड़ता था कि एक दो नये पाऊन न आवें। कुछ तो लालाजी नाम के लिये उड़ाते पुड़ाते और कुछ अपने खाने पीने और पाऊनों के व्यवहार में उठाते पुठाते और बदाई देते थे और कुछ नाच रंग में भी खर्च हो जाता था। इस प्रकार महीने में जो कुछ मिलता सो भुगत जाता था। बासी बचे न कुत्ता खाय।

[*Etirātndkar*, p. 6.]

Angrez Bahâdur ke ghar men un kî bahut achchhî naukari lag gayî. Pâñch chha mahîne tak to usî kâam par rahe; phir thore hî din men un kî badlî Prayâg men ho gayî; aur mahînâ bhî sau derh sau rupayâ tak barh gayâ. Phir kyâ pûchhnâ hai? Mahînâ bhî achchhâ huâ, aur pratishthâ kî naukari milî, aur bare bare âdmiyon men

Lâlâjî kî gintî hone lagî. Ek barî bhârî hawelî meñ tîke, aur kaî naukâr châkar rakkhe. Phir to kyâ pûchhnâ hai? Ubre bhât ke pâhun bahut se âne jâne lage; koî din antar na partâ thâ ki ek do naye pâhun na âwē. Kuchh to Lâlâjî nâm ke liye uṛâte purâte, aur kuchh apne khâne pîne aur pâhunon ke vyavahâr meñ uṭhâte puthâte aur badâî dete the, aur kuchh nâch rañg meñ bhî kharch ho jâtâ thâ. Is prakâr mahîne meñ jo kuchh miltâ so bhugat jâtâ thâ; bâsî bache na kuttâ khây.

He got an excellent post in the establishment of an English gentleman. He remained for five or six months in that occupation; then, after a very short time, he was transferred to Allahabad, and his monthly allowance was also increased to 100 or 150 rupees. What more could he ask? His salary had become good, and he had obtained honourable employment; and Lâlâjî began to be reckoned among very great people. He lived in a very large house, and kept several servants. Again, what more could he ask? Numerous self-interested guests frequented (his house); not a day passed but one or two fresh guests arrived. Lâlâjî dissipated part of his income in supporting his dignity; part he consumed on his table, in entertaining friends, and in making valuable presents; and part was spent even on dances and debauchery. In this way whatever he earned during the month was swallowed up. Not a scrap remained.

Analysis.

Angrez Bahâdur.—*Bahâdur* means “courageous,” and is a title of honour.

ghar meñ.—Literally “in the house”; hence, “on the establishment.”

lag jânâ.—“To become attached”; hence, “to find employment with anyone.”

pâñch chha.—“Five (or) six.” The juxtaposition of two figures implies indefiniteness.

kâm par rahnâ.—“To keep to (any particular) work.”

thorē hî din meñ.—“In a very few days,” or, a short time.

badli.—"Change," "transference."

Prayâg.—The Hindû name for Allahâbâd.

mahinâ.—This means both "month" and "monthly allowance," or "salary."

sau derh sau.—Similar to *pâñch chha* above.

kyâ pûchhnâ hai.—The infinitive has, here, the sense of the Sanskrit future passive participle, "to be asked;" thus the phrase means "what is to be asked," or "what more can he ask."

milî.—This agrees with a dative understood; thus, *us ko mili*, "was met by him."

naukar châkar.—The repetition implies "servants" or attendants in general.

ubre bhât ke pâhun.—*Ubarnâ* means "to remain over" or "be kept in reserve"; and *bhât*, while specially applied to boiled rice, implies food of all kinds; but by "guests for remaining food" is intended guests who come for what they can get; that is, the self-interested.

ânâ jânâ.—"Coming and going," that is, "passing to and fro."

ko,î din antar na partâ thâ.—"There was not happening a day's interval," that is, "not a day passed."

na âwen.—A second negative, because *not* a day passed that a guest was *not* coming; therefore, they came every day.

nâm.—Literally "name," denotes "fame," "reputation," "dignity," "honour," &c.

urâte purâte and *uṭhâte puṭhâte*.—These are merely intensives, the latter member of each having no independent meaning.

vyavahâr.—This means "action," "affair," "business"; hence, "in the affair of guests," that is, in their entertainment, &c.

badâ,î is a corruption of the Arabic plural *بدائع* (of *بدية*) meaning "rare" or "costly things"; hence, *badâ,î denâ* means "to make costly presents."

bhugatnâ or *bhugat jânâ* means "to enjoy," "to receive requital"; here it implies consuming or swallowing up.

bâsî bache na kuttâ khây.—Literally “the stale food saved no dog eats,” that is, they did not leave enough to feed a puppy ; or, not a scrap remained.

No. 2.

गीदड़ बोला कि हे वीर इस जंगल के समीप कफ्तार रहते हैं और हमारे बच्चे खा जाते हैं। हमारा इतना भी बस नहीं कि उन को मारके अपने बच्चे बचावें। जो उन को तू मारे और हमारे सिर से यह उत्पात टाले तू बड़ा उपकार करे और हम को बिन दामों मोल ले। हातिम ने कहा कि तुम मुझ को उन की जगह बताओ अपने बस भर तुम्हारा काम करूंगा। वह जंगल वहां से इ कोस पर था। वह हातिम को लेके गया और वह जगह दिखाके आप किसी झाड़ी में छिप रहा। हातिम आगे गया और जगह को सूनी पाके बैठा कि इतने में एक जोड़ा आया। तू क्या देखता है कि एक मनुष्य हमारी जगह पे बैठा है। यह देख वे दोनों आगे बढ़े और कहने लगे कि अरे यह जगह तेरी नहीं है जो तू यहां थानापति होके आ बैठा। जो अपना भला चाहे तू उलटे पांव फिर जा नहीं तू अभी तिक्काबोटी कर लेते हैं। हातिम ने कहा कि हे मूर्खों मैं जीवों का दुखदाई नहीं और न बहलिया हूं। तुम मुझ से इतना क्यों डरते हो। जो तुम्हारी जगह है तू उन्हें सोहती रहे सुख चैन करो। उन ने कहा कि मनुष्य में शील कहाँ। तू हम से डर न कर। चला जा नहीं तू दुख पावेगा और मारा जाएगा

[*Sabha Sringār*, p. 31.]

Gīdar bolâ ki “He vîr! is jaṅgal ke samîp kaftâr rahte hain, aur hamâre bachche khâ jâte hain; hamârâ itnâ bhî bas nahîn ki un ko mârke apne bachche bachâwen. Jo un ko tû mâre aur hamâre sir se yah utpât tâle tau barâ upakâr kare, aur ham ko bin dâmon mól le.” Hâtim ne kahâ, ki “Tum mujh ko un kî jagah batâo; apne bas bhar tumhârâ kâm karûngâ.” Wah jaṅgal wahân se chha kos par thâ. Wah Hâtim ko leke gayâ, aur wah jagah dikhâke âp kisî jhârî men chhip rahâ. Hâtim âge gayâ aur jagah ko sūnî pâke baiṭhâ, ki itne men ek jorâ âyâ;

tau kyâ dekhtâ hai ki ek manushya hamârî jagah pai baiṭhâ hai. Yah dekh, we donoñ âge barhe aur kahne lage ki "Are yah jagah terî nahîn hai, jo tû yahân thânâ-pati hoke â baiṭhâ. Jo apnâ bhalâ châhe tau ulte pânw phir jâ; nahîn tau abhî tikkâboṭî kar lete hain." Hâtim ne kahâ, ki "He mûrkho! main jivon kâ dukhdâi nahîn, aur na bahliyâ hûn; tum mujh se itnâ kyon darte ho? Jo tumhârî jagah hai to tumheñ sohtî rahe, sukh chain karo." Un ne kahâ, ki "Manushya meñ sîl kahân! Tû ham se chhal na kar; chalâ jâ; nahîn tau dukh pâwegâ aur mârâ jâ, egâ."

The jackal said, "O hero, near this jungle hyenas are dwelling, and they devour our young ones. We have not the power to kill them and save our young. If thou kill them, and relieve us from this oppression, thou wilt greatly assist us, and buy us without cost."* Hâtim said, "Point out their haunt, I will do your work to the best of my power." The jungle was twelve miles from there. He took Hâtim, and showed him the spot, but concealed himself in a bush. Hâtim went forward, and finding the haunt unoccupied, sat down, whereupon a pair (of hyenas)† came and perceived a man seated in their haunt. Seeing this, both advanced, and said, "This haunt is not thine, that thou shouldst take thy place as master of it. If thou consultest thy welfare, face about‡ and retreat; otherwise we will at once rend thee in pieces." Hâtim replied, "O fools! I never injure living creatures, and am not a huntsman. Why are you so afraid of me? If this is your place, may it continue to suit you, and may you be happy." They replied, "How can there be good disposition in man!§ Do not thou beguile us; go away, otherwise thou wilt suffer harm, and lose thy life."

* That is, "will attach us to your interests," or "make us your slaves."

† *Ek jorâ* implies a "set," whether it be a pair or any other number. Here it naturally refers to the male and female.

‡ *Ulte pânw*, is literally "reversed feet."

§ Literally, "where (is there good) disposition in man?"

No. 3.

मच्छरों का एक झुंड उड़ता हुआ अपने मार्ग में चला जाता था। उन में से एक मच्छर ने देखा कि एक सिंह आखेट करते करते दौड़ते दौड़ते बहुत थककर भारी नींद में अचेत हो रहा है। तब उस ने पुकारके सब मच्छरों से कहा अरे भाइयो देखो। वह सिंह सोता है। उस को मैं ऐसा मारुंगा कि वह दुखदायी लोहलुहान हो जावेगा। यह कह बड़ी सूरता कर सिंह की पूंछ पर चढ़ डंक मार उड़ गया और ऐसा घमंड करने लगा जैसे उस ने बड़ी सूरता का करतब * किया। पर मुड़के जो देखा तो सिंह हिला भी न था। तब उस के मरने का अनुमान करके और मच्छरों से कहा जो सिंह मर गया हो तो मैं ने वन को दुख और भय से छुड़ा दिया। अरे मित्रो देख लेओ। तेंदुआ जिस से डरता है वह मेरे डंक से गिर गया। अब हम सूरता करके सब अपने बैरियों को मारके हटा देंगे। ऐसी ऐसी लम्बी चौड़ी† ही कर रहे थे और आगे के विजय के मनोरथ में लग रहे थे कि इतने में वह अचेत सिंह नींद से जग पड़ा और अपना आखेट दूँडता चला गया।

[Hindī Reader, p. 10.]

Machchharon kâ ek jhund uṛtâ huâ apne mârg meñ chalâ jâtâ thâ. Un meñ se ek machchhar ne dekhâ ki ek sinh âkhet karte karte daurte daurte bahut thakkar bhârî nîd meñ achet so rahâ hai. Tab us ne pukârke sab machchharon se kahâ, "Are bhâ,iyo! dekho! wah sinh sotâ hai; us ko main aisâ mârûngâ ki wah dukhdâyî lohûluhân ho jâwegâ." Yah kah, barî sûrtâ kar, sinh kî pûnchh pai charh ðank mâr uṛ gayâ, aur aisâ ghamand karne lagâ jaise us ne barî sûrtâ kâ kartab kiyâ. Par murke jo dekhâ to sinh hilâ bhî na thâ; tab us ke marne kâ anumân karke aur machchharon se kahâ, "Jo sinh mar gayâ ho to main ne ban ko dukh aur bhay se chhurâ diyâ. Are mitro! dekh le,o! tēndu,â jis se ḍartâ hai wah mere

* Corruption of Sanskrit future passive participle *kartavya*, "that which is to be done," hence "a deed."

† Bât understood.

ḍaṅk se gir gayâ; ab ham sūrtâ karke sab apne bairiyon ko mârke haṭâ dewenge.” Aisî aisî lambî chaurî hî kar rahe the aur âge ke vijay ke manorath meṅ lag rahe the ki itne meṅ wah ahet sinh nîd se jag parâ aur apnâ âkhet dhûnrtâ chalâ gayâ.

A swarm of mosquitoes were flying along pursuing their course, when one mosquito among them perceived a lion which, having become exceedingly tired from continuous hunting and running, was slumbering unconsciously in a deep sleep. Then, calling aloud to all the mosquitoes, he said: “O brothers, look here; the lion is asleep; I will smite him so that that oppressor shall be covered with blood.” Saying this, he courageously got on the lion’s tail, stung it, and flew away; and began to boast as though he had done a very heroic deed. But, when he turned about, he saw that the lion had not even moved. Then, surmising that he was dead, he said to the other mosquitoes: “If the lion is dead, then I have released the forest from oppression and terror. O friends, behold! he whom a leopard fears has fallen by my sting! Now will I courageously slay and drive off all our enemies.” He was indulging in these and such-like boastings, and was absorbed with the desire for future conquest, when the unconscious lion awoke from sleep, and went its way, seeking its prey.

No. 4.

इस के जाने के पहले जो एक मच्छल बनवाया था उसी में अपने भाई को उतार दिया। पीछे अनेक दिवस पर्यन्त अपने छोटे भाई के साथ खान पान करता और भाँति भाँति की वार्त्ता कर उस को प्रसन्न रखता। एक दिवस बड़ा भाई छोटे भाई के पास आया और उसी के साथ भोजन कर वार्त्तालाभ करने लगा। इस में रात्रि बज्जत गई तब बड़ा भाई तो बिदा हो अपने मच्छल में गया। परंतु जिस समय छोटा भाई अपने भाई से वार्त्ता करता था उस समय उस का चित्त अपनी स्त्री के कुकर्म द्वारा बड़ा उदास था। यह देख उस के भाई ने विचारा कि मैं तो अपने जाने इस को सब रीति से प्रसन्न रखता हूँ पर

इस का चित्त उदास देखता हूँ। कदाचित किसी बात की सुझ से कुछ चूक ऊई हो वा यह दूर देश से यहां आया है और बहुत दिन इस को हो गये हैं इस से इस को अपनी स्त्री का स्मरण आ गया है इस लिये यह उदास रहता है। उचित है कि जो जो पदार्थ मैं ने इस के निमित्त बनवाये हैं सो सब शीघ्र देकर इस को बिदा करूं।

[*Sahasra Râtri Sankshep*, p. 2.

Is ke âne ke pahle jo ek mahal banwâyâ thâ usî men apne bhâî ko utâr diyâ. Pichhe anek divas paryant apne chhoṭe bhâî ke sâth khân pân kartâ, aur bhânti bhânti kî vârttâ kar us ko prasann rakhtâ. Ek divas barâ bhâî chhoṭe bhâî ke pâs âyâ aur usî ke sâth bhojan kar vârttâ-lâbh karne lagâ. Is men râṭ bahut gaî, tab barâ bhâî to bidâ ho apne mahal men gayâ. Parantu jis samay chhoṭâ bhâî apne bhâî se vârttâ kartâ thâ us samay us kâ chitt apne strî ke kukarm dwârâ barâ udâs thâ. Yah dekh us ke bhâî ne bichârâ ki main to, apne jâne, is ko sab rîti se prasann rakhtâ hûn; par is kâ chitt udâs dekhtâ hûn. Kadâchit kisî bāt kî mujh se kuchh chûk huî ho; wâ yah dûr des se yahân âyâ hai aur bahut din is ko ho gaye hain, is se is ko apne strî kâ smaran â gayâ hai, is liye yah udâs rahtâ hai. Uchit hai ki jo jo padârth main ne is ke nimitt banwâye hain so sab sîghra dekar is ko bidâ karûn.

He caused his brother to alight at a palace which had been prepared before his coming. For several days afterwards he feasted with his younger brother, and pleased him with varied conversation. One day the elder brother came to the younger, and, having dined with him, fell into conversation which lasted far into the night;* then the elder brother took his leave and went to his own apartments. But, when the younger one was conversing with his brother, he was greatly dejected in mind through the ill-behaviour of his wife. Perceiving this, his brother reflected thus, "I have made him comfortable in every

* Literally, "In this (occupation) much of the night passed."

way I knew how,* yet I perceive that his mind is ill at ease. Perchance I may have been guilty of some inadvertence in some respect; or (may be) he has come here from a far country, much time has elapsed, therefore the thought of his wife has occurred to him, and on this account he is dejected. It is right that I should present him with the different things I have had prepared on his account, and dismiss him."

No. 5.

एक दिवस उस ने अपने पिता से आकर कहा हे पिता मैं तुम से अत्यन्त विनयपूर्वक एक बात मांगती हूँ जो तुम छपा कर मुझ को दो। पिता का अत्यन्त स्नेह था। उस ने कहा अच्छा बेटी जो तू मांगिगी सो मैं दूंगा। ऐसे पिता से वचन ले उस ने कहा सुनो मैं यही मांगती हूँ कि तुम मेरा विवाह राजा से कर दो। क्योंकि यह राजा नित्य एक स्त्री की हत्या करना है इस से प्रजा अत्यन्त पीड़ित है। कदाचित मैं इस को इस हत्या से रोक सकूँ और प्रजा को सुखी कर सकूँ। कदापि न कर सकी तो भी जो परोपकार निमित्त मेरा प्राण जाय तो जाय और जो राजा मुझे न मारेगा तो औरों का प्राणभय मिट जायगा। इस से मैं आप से प्रार्थना करती हूँ कि आज अवश्य मेरा विवाह कर दीजिये। यह बात सुनते ही मन्त्री मुन्न हो गया और शोकित हो कहने लगा कि तू क्यों अपना प्राण हथ्या होती है। राजा तुझे मार डालेगा और मुझे अत्यन्त क्रोध होगा। तू नहीं जानती कि राजा की यह दृढ़ प्रतिज्ञा है कि रातभर की रानी बना प्रातः काल मार डालना। तू जान बुझकर ऐसी बात क्यों कहती है। तू विचार देख कि ऐसे काम में पड़ने से कैसी आपदा होगी।

[Sahasra Râtri Sankshép, p. 7.]

Ek divas us ne apne pitâ se âkar kahâ, "He pitâ, main tum se atyant vinay-pûrvak ek bât mângtî hûn, jo tum kripâ kar mujh ko do." Pitâ kâ atyant sneh thâ; us ne kahâ, "Achchhâ, beî, jo tû mângegî so main dûngâ." Aise pitâ se vachan le, us ne kahâ, "Suno; main yahî

* *Apne jâne*, "of me known," "(so far as) known to me."

māngtî hûn, ki tum merâ vivâh rājâ se kar do ; kyonki yah rājâ nitya ek strî kî hatyâ kartâ hai, is se prajā atyant pîrit hai. Kadâchit main is ko is hatyâ se rok sakûn, aur prajā ko sukhî kar sakûn. Kadâpi na kar sakî, to bhî jo paropakâr nimitt merâ prân jây to jây ; aur jo rājâ mujhe na mâregâ to auron kâ prânbhay miṭ jâygâ ; is se main âp se prârthanâ kartî hûn, ki âj avas̥ya merâ vivâh kar dîjiye.” Yah bāt sunte hî Mantrî sunn ho gayâ, aur s̥okit ho kahne lagâ, ki, “Tû kyon apnâ prân vrithâ khotî hai ? Rājâ tujhe mâr dâlegâ aur mujhe atyant kleś hogâ. Tû nahîn jântî ki rājâ kî yah dr̥iḥ pratigyâ hai ki rât-bhar kî rânî banâ prât kâl mâr dâlnâ. Tû jân bûjhkar aisî bāt kyon kahtî hai ? Tû bichâr dekh ki aise kām meṁ parne se kaisî âpadâ hogî !”

One day she came to her father and said, “Father, I most humbly ask a favour of you, if you will kindly grant it me.” The father loved her dearly and said, “Well, daughter, whatever you ask I will grant.” Having extracted such a promise from her father, she said, “Listen. I ask this, that you will procure my marriage with the king ; for this king persists in slaughtering women, and the people are exceedingly oppressed thereby. Peradventure I can stay him from this slaughter, and make the people happy. Should it not be accomplished, still, if my life be sacrificed for the good of others, then it must be so ;* but, if the king do not kill me, then the peril of life will be removed from the rest ; on this account I beg of you that you will certainly this day procure my marriage.” Upon hearing this, the councillor was confounded, and piteously said, “Why vainly waste your life ? The king will destroy you, and I shall be made most miserable. Thou art not aware that the king has firmly resolved that a queen should be made for one night,† and slaughtered in the morning. Why art thou knowingly asking such a thing ? Reflect and see what disaster there will be from meddling in such an affair !”

* *Jây to jây*, idiomatic repetition of the aorist to express uncertainty or indifference.

† *Rât-bhar kî rânî*, “a queen of one night.” *Bhar* is added only to circumscribe the period, see p. 113.

No. 6.

इसी रीति से दस दिवस पर्यन्त हम किनारे किनारे चले गये। फिर कुछ कुछ बसती दृष्टि आने लगी। और दो तीन स्थान पर देखा कि तीर पर कितने एक मनुष्य फिर रहे हैं और हमारी तरफ देखते हैं। वे लोग काले भुशुंड और नंगे थे। मैं ने उन के पास जाने की इच्छा की पर मेरे साथी ने कहा कि तुम मत जाओ तुम मत जाओ। इसी से मैं न गया पर किनारे के पास पास उन से बातें करता हुआ चला जाता था। वे लोग भी बातें करते हुए किनारे किनारे बड़त दूर तक दौड़े चले आए। उन के हाथ में कोई शस्त्र न था केवल एक के हाथ में एक लंबी छड़ी थी। जिस का नाम मेरे साथी ने लेंस बतलाया और कहा कि वे इस से दूर तक मार सकते हैं। इस कारण मैं दूर दूर चलता था और संकेत से बात चीत करता था। मैं ने उन से खाने के लिये संकेत किया। तब उन्होंने भी संकेत से कहा कि तुम अपनी नाव ठहराओ हम तुम्हें खाने को देंगे। हम ने पाल गिराकर नाव ठहराई तब उन में से दो जने दौड़कर गांव में गये वहां से दो टुकड़े सूखे मांस के और जो वहां उत्पन्न होता था उन में का थोड़ा अन्न लेकर आधे घंटे में आ पड़चे।

[Robinson Crusoe, p. 56.]

Isi rīti se das divas paryant ham kināre kināre chale gaye; phir kuchh kuchh basti drishti āne lagī aur do tīn sthān par dekhā ki tīr par kitne ek manushya phir rahe hain aur hamārī taraf dekhte hain. We log kālē bhuṣaṇḍ aur naṅge the. Main ne un ke pās jāne kī ichchhā kī; par mere sāthī ne kahā ki “Tum mat jāo; tum mat jāo;” isi se main na gayā, par kināre ke pās pās un se bāteṅ kartā huā chalā jātā thā. We log bhī bāteṅ karte hue kināre kināre bahut dūr tak daure chale āe. Un ke hāth meṅ koī śāstra na thā; kewal ek ke hāth meṅ ek lambī chharī thī, jis kā nām mere sāthī ne lēns batlāyā, aur kahā ki we is se dūr tak mār sakte hain; is kārāṇ main dūr dūr chaltā thā, aur saṅket se bāt chīt kartā thā. Main ne un se khāne ke liye saṅket kiya; tab unhoṅ ne bhī

sañket se kahâ, ki "Tum apnî nâw ðahrà,ò, ham tumheñ khâne ko deñge." Ham ne pâł girâkar nâw ðahrà,î; tab un meñ se do jane dauřkar gâñw meñ gaye, wahân se do ðukre sũkhe mãns ke, aur jo wahân utpann hotâ thâ, us meñ kâ thorâ anna lekar âdhe ghañte meñ â pahunche.

In this way, during ten days, we sailed along the coast;* then a few villages came in sight, and in two or three places we saw several† people on the shore looking towards us. These people were quite black and naked. I wished to go near them, but my companion said, "Don't go; don't go;" therefore I did not go, but hauled close‡ in shore to talk to them, and they ran along the shore a good way talking to me. There was no weapon in the hand of any one of them but one; and he had a long stick, which my companion said was a lance, and with which they can kill at a great distance; so I kept at a distance, and talked with them by signs. I asked them for something to eat; they beckoned to me to stop my boat, and they would give me some food. Upon this we lowered the sail, and lay to, and two of them ran to a village, and in half an hour came back with two pieces of dried flesh, and some corn, such as is the produce of their country.

No. 7.

कुछ दिनों के व्यतीत होने पर विद्यानिधि को देशाटन की अभिलाषा हुई। तब अपने पिता से हाथ जोड़के बोला कि वे पिता मुझे देशाटन की इच्छा है। जो आप की आज्ञा हो तो किसी बड़े राजद्वार में जाकर विद्या का प्रकाश करूं। क्योंकि जब तक विद्वानों का महाराजों के यहां से आदर संमान नहीं होता तब तक विद्या की शोभा नहीं होती और न विद्वान

* *Kindre kindre*; the repetition of continuity, meaning "all along the shore." See p. 188.

† *Kitne ek*, some indefinite number. The addition of *ek* gives indefiniteness to any number but unity; as *das ek*, "about ten," &c.

‡ *Pâs pâs*; the repetition of enhancement, meaning "quite near," or "close." See p. 185.

को विद्या पढ़ने का सुख प्राप्त होता है। विद्यानिधि की यह बाणी सुनके वागीश्वरर्मा बोला कि हे पुत्र जो बातें तू ने कही हैं सो बिना विचारे कही हैं। यह सच है कि राजसंमान और शत्रु का जीतना और पुत्र का जन्म और वाञ्छित धन के लाभ में प्रत्येक को सुख होता है परंतु जो तू ने यह कहा है कि विद्या पढ़ने का सुख केवल राजा के संमान के आधीन है सो तू ने उल्टा कहा है क्योंकि राजद्वार संसार के समान है और विद्यान सूर्य के सदृश है। जब सूर्य उदय होता है तब उस के प्रकाश से संसार प्रकाशित होता है न यह कि संसार से सूर्य प्रकाशित हो। आज सुझे बड़ा पश्चात्ताप हुआ कि तू ने संपूर्ण वेद वेदाङ्ग और षट् शास्त्र और साहित्य पढ़के ऐसी बात बिना साचे कही है जैसी प्रायः अज्ञानी लोग कहते हैं। जान पड़ता है कि विद्या और विद्वत्ता के वास्तविक वस्तुतत्त्व पर तुम्हारी दृष्टि नहीं पड़ा अथवा ऐसे काव्य और इतिहासों अवलोकन से कि जिस में राज्यश्री का विशेष वर्णन होता है तुम्हारे मन ने बाहरी शक्ति और चमत्कारी का लोलुप होके बुद्धि को दबा दिया है जिस से तुम ने वे बातें कहीं कि जो ब्रह्मा विद्याहीनों के मुख से सुनने में आती हैं।

[*Nītisūdhātaraṅgīnā*, p. 7.]

Kuchh dinon ke vyatit hone par Vidyānidhi ko deśāṭan kī abhilāshā huī; tab apne pitā se hāth jorke bolā ki, “He pitā! mujhe deśāṭan kī ichchhā hai; jo āp kī āgyā ho to kisī bare rājdwār mein jākar vidyā kā prakāś karūn, kyonki jab tak vidwānon kā mahārājōn ke yahān se ādar saṁmān nahīn hotā tab tak vidyā kī śobhā nahīn hotī, aur na vidwān ko vidyā parhne kā sukh prāpt hotā hai.” Vidyānidhi kī yah bānī sunke Vāgīśśarmā bolā ki, “He putra! jo bāteṅ tū ne kahī haiṅ so binā bichāre kahī haiṅ. Yah sach hai ki rājasaṁmān, aur śatru kā jītnā, aur putra kā janma, aur vāncchit dhan ke lābh mein pratyek ko sukh hotā hai; parantu jo tū ne yah kahā hai ki vidyā parhne kā sukh keval rājā ke saṁmān ke ādhīn hai so tū ne ultā kahā hai; kyonki rājdwār saṁsār ke samān hai, aur vidwān sūrya ke sadris hai; jab sūrya udaya hotā hai tab us ke prakāś se saṁsār prakāśit hotā hai, na yah ki

saṁsār se sūrya prakāśit ho. Āj mujhe barā paśchāttāp hu, ki tū ne saṁpūrṇ Ved, Vedāṅg, aur śaṭ śāstra aur sâhitya parhke aisi bāt binâ soche kahî hai, jaisî prâya agyânî log kahte haiñ. Jân par̥tâ hai ki vidyâ aur vidwattâ ke vâstavik vastutattwa par tumhârî drishti nahîn parâ, athawâ aise kâvyâ aur itihâson ke avalokan se, ki jis meñ râjyaśrî kâ viśesh varṇan hotâ hai, tumhâre man ne bâharî chhavi aur chamatkârî kâ lolup hoke buddhi ko dabâ diyâ hai, jis se tum ne we bâten kahîn ki jo bahudhâ vidyâhînon ke mukh se sunne meñ âtî haiñ."

After the lapse of some time, Vidyânidhi conceived a desire to travel,* and thus respectfully addressed his father, "Father, I have a desire to travel; if you give me permission, I will go to some great sovereign and exhibit my learning; because, until scholars meet with respect from the royal presence, their learning has no lustre, and the scholars themselves derive no satisfaction from their learning." Hearing this speech from Vidyânidhi, Vâgîśśarmâ replied, "O son, what you have said has been uttered without reflection.† It is true that in the favour of kings, in the subjugation of enemies, in the birth of a son, and in the acquisition of desired wealth, everybody has pleasure; but what you have said about‡ the pleasure of learning being solely dependent on the favour of kings is the reverse of fact;§ because the royal court is like the world, and learning is like the sun; when the sun is up the world is illuminated by its shining; it is not the case that the sun is illuminated by the world. I am very sorry that thou, after studying the Vedas, and their appendages, the six philosophies, and the poets,|| shouldst have thoughtlessly uttered such a speech

* *Des'âṭan*, the Sanskrit compound *des'a*, "a country," and *aṭana*, wandering," hence "going abroad" or "travelling."

† *Binâ bichâre*, past participle used adverbially; "without (having) reflected," or "unreflectingly."

‡ *Lit.* "but this which thou hast said, to wit," &c.

§ *Ullâ* = "reversed;" hence, "thou hast said it reversed."

|| There are four Vedas, the Rig-, Yajur-, Sâma-, and Atharva-vedas. The six Vedāṅgas, or appendages to the Vedas, are the

as the ignorant are, for the most part, guilty of. It seems that you have never bestowed a glance on the real essence of learning and scholarship; or else, by inspecting those poems and histories which give a particular account of royal grandeur, your fancy, covetous of exterior beauty and brilliancy, has got the better of your intellect; hence you have uttered words which are heard mostly from the mouths of those void of learning."

No. 8.

अहाज पर पृथ्वी की परिक्रमा करने क समय सर फ्रान्सिस् ड्रेक् को वायु के लिये ठहरना और जहां कहीं समुद्र की ओर मूमि बढ़ आई थी उस से बचने के कारण बाहर भीतर जाना पड़ा। इस निमित्त अपनी जलयात्रा के पूरे करने में उस को तीन बरस के लगभग लगे। परंतु जो वह सीधा बिना रुके जा सकता तौ भी उस को बहुत काल लगता। जो एक मनुष्य शीघ्र गति से सीधा दिन रात चले और कहीं ठहरे नहीं तो जिस ठौर से चले उसी ठौर पर लौटकर आठ महीने के लगभग पड़ेंगे। जितना मनुष्य चल सकता है उस से अठगुनी शीघ्र लोहे की सड़क पर गाड़ियां चलती हैं इस लिये जो पृथ्वी के घेरे पर एक लोहे की सड़क होती और गमनशील * यन्त्र यात्रा पूरी करने के लिये भरपूर जल और ईंधन ले जा सकता तौ पथिक इस भूगोल-को तीस दिन में घूम आता। पृथ्वी बड़े गोले की नाईं है और इस का व्यास आठ सहस्र मील के लगभग है और इस का घेर पचीस सहस्र मील है। पृथ्वी का ऐसा अद्भुत परिमाण है कि यह अढ़ाई लाख मील के पक्षे पर भी इतनी बड़ी देख पड़ेगी जैसे बारह इंच का गाला जो दस जग दूर धरा जाय दिखाई देवे। [Bāhya-prapancha-darpana, p. 7.

rules of Pronunciation, Grammar, Prosody, Explanation of obscure terms, Description of religious rites, and Astronomy. The six philosophies which, however, are generally called *Dars'ana*, and not *Sāstra*, are the Sāṅkhya, the Yoga, the Nyāya, the Vaiśeṣika, the Vedānta, and the Mīmāṃsa. The word *sāhitya* means "composition," but is often, as here, restricted to poetical composition.

* The English *lokomotive* is now in use.

Jahâz par prithwî kî parikramâ karne ke samay Sar Frânsis Drek ko vâyu ke liye ṭaharnâ aur jahân kahîn samudra kî or bhûmi barh âî thî us se bachne ke kâraṇ bâhar bhîtar jânâ parâ; is nimitt apnî jalayâtrâ ke pûre karne meṇ us ko tîn baras ke lagbhag lage. Parantu jo wah sîdhâ binâ ruke jâ saktâ, tau bhî us ko bahut kâl lagtâ. Jo ek manushya sîghra gati se sîdhâ din rât chale aur kahîn ṭahare nahîn to jis ṭhaur se chale usî ṭhaur par lautkar âṭh mahîne ke lagbhag pahunchegâ. Jitnâ manushya chal saktâ hai us se aṭhgunî sîghra lohe kî sarak par gâriyân chaltî haiṇ; is liye, jo prithwî ke ghære par ek lohe kî sarak hotî, aur gamansîl-yantra yâtrâ pûrî karne ke liye bharpûr jal aur indhan le jâ saktâ, to pathik is bhûgol ko tîs din meṇ ghûm âtâ. Prithwî bare gole kî nâṇ hai, aur is kâ vyâs âṭh sahasra mîl ke lagbhag hai; aur is kâ gher pachîs sahasra mîl hai. Prithwî kâ aisâ adbhut parimân hai ki yah arhâî lâkh mîl ke palle par bhî itnî barî dekh paregî jaise bârah inch kâ golâ jo das gaz dûr dharâ jâ, dikhâî dewe.

When Sir Francis Drake sailed round the earth, he had to wait for the wind, and to go out and in to avoid the land wherever it projected into the sea. Hence he was nearly three years before he finished his voyage. But if he could have gone on straight, and without stopping, it would still have taken him a very long time. If a man were to walk directly forward at a brisk pace, and were to go on day and night without a pause, he would get back to the spot he started from in about eight months. Railway carriages travel eight times faster than men can walk; hence, if there were a railway encircling the earth, and the locomotive engine could carry enough water and fuel for the performance of the entire journey, a traveller might pass round the globe in thirty days. The earth is a vast sphere nearly eight thousand miles across, and twenty-five thousand miles round. At the distance of a quarter of a million of miles, it would still look as large as a twelve-inch globe placed ten yards off: such is the wonderful size of the earth.

No. 9.

जो संपूर्ण पृथ्वी मुर्चाहे लोहे की बनी होती और तब जितनी भारी होती प्रायः तितनी ही भारी अब भी है। लोहे का एक गोला जिस का व्यास आठ इंच हो इतना भारी होता है कि एक बलवान मनुष्य को उस के उठाने में बड़ा कष्ट करना पड़ता है तो देखो कैसा भारी लोहे का गोला होगा जिस का व्यास आठ सहस्र मील है। यह बड़ी और भारी पृथ्वी किसी ठोस वस्तु के सहारे से नहीं है। जब लोग उस की प्रदर्शना करते हैं तब न तो वे कहीं खम्भ देखते हैं न सिकरी। चारों ओर शून्य को छोड़कर और कुछ नहीं है। इस लिये पृथ्वी शून्य में सदा लड़का करती है और ऐसे भयानक वेग से चलती है कि प्रत्येक मिनट में ग्यारह सौ मील से अधिक जाती है। मनुष्य इस गति को नहीं देखते क्योंकि वह शून्य में ऊँचा करती है और बिना डगमगाहट के है। न तो उस में रगड़ है न झटका जिस से वह जान पड़े। जो पृथ्वी की चाल रकारकी एक आय तो झोके के बल के मारे प्रत्येक जन्म भर आयगा। पृथ्वी की शीघ्र गति से आस नष्ट नहीं होता इस का यह कारण है कि जिस वायु से सांस लेते हैं वह पृथ्वी की पृष्ठ जिस पर मनुष्य रहता है उस के साथ चला करती है।

[*Bāhya-prapancha-darpana*, p. 8.

Jo saṁpūrṇa prithwī murchāhe lohe kī banī hotī aur tab jitnī bhārī hotī prāy titnī hī bhārī ab bhī hai. Lohe kā ek golā jis kā vyās āṭh inch ho itnā bhārī hotā hai ki ek balwān manushya ko us ke uṭhāne meṁ baṛā kashṭ karnā partā hai; to dekho kaisā bhārī lohe kā golā hogā jis kā vyās āṭh sahasra mīl hai. Yah baṛī aur bhārī prithwī kisī ṭhos vastu ke sahāre se nahīn hai. Jab log us kī pradakshinā karte hain tab na to we nahīn khambh dekhte hain na sikrī. Chāron or sūnya ko chhoṛkar aur kuchh nahīn hai; is liye prithwī sūnya meṁ sadā luṛhkā kartī hai, aur aise bhayānak veg se chaltī hai ki pratyek minit meṁ gyārah sau mīl se adhik jātī hai. Manushya is gati ko nahīn dekhte kyonki wah sūnya meṁ huā kartī

hai aur binâ dagmagâhat ke hai. Na to us meñ ragar hai na jhaṭkā jis se wah jān pare. Jo prithwī kī chāl ekā,ekī ruk jā, to jhoke ke bal ke märe pratyek jantu mar jā, egā. Prithwī kī śīghra gati se śwās naṣṭ nahīn hotā, is kā yah kāraṇ hai ki jis vāyu se sās lete haiñ wah prithwī kī prishṭh, jis par manushya rahtā hai, us ke sāth chalā kartī hai.

The earth is about as heavy as it would be if it were made throughout of rusty iron. A lump of iron, eight inches across, is so heavy that a strong man has to make a great effort to lift it; how enormously heavy, then, would be a lump of iron eight thousand miles across! Now, the massive and weighty earth is not upheld by any solid support. When men go quite round it, they discover neither pillars nor chains anywhere. There is nothing but the same empty space all round. Consequently, the earth is always falling through space, and this, too, with the fearful speed of eleven hundred miles every minute. Men do not notice the movement, because it occurs through empty space, and at an even rate. There is neither grating nor jerking to make it felt. If the movement of the earth were to be suddenly stopped, every living creature would be killed by the violence of the shock. The breath is not taken away by the speed of the earth's flight, because the air that is breathed is carried along with the surface upon which man rests.

No. 10.

मिनट भर में ग्यारह सौ मील के वेग से पृथ्वी शून्य में सदा लड़का करती है ती भी सूर्य से अधिक दूर कभी नहीं हो जाती। इस का यह कारण है कि सूर्य की शक्ति उस की गति पर ऐसी है कि वह सूर्य ही की चारों ओर सदा घूमती है। सच है कि पृथ्वी और सूर्य दोनों ढनगा करते हैं और जैसे वे चलते हैं तैसे सूर्य की चारों ओर पृथ्वी ऐसे एक बड़े चक्र में घूमती है कि जिस का व्यास उन्नीस करोड़ मील है। चलने के समय पृथ्वी लड़ू के सदृश अपनी कील पर भी फिरती है जसे कि

हंडे से मारी ऊई एक गेद ग्रन्थ में फिरती ऊई जाती है। मनुष्य और सब पदार्थ जो घरती पर स्थित हैं सो ओं ओं पृथ्वी आगे बढ़ती जाती है त्यों त्यों वे भी उस के साथ बराबर चले जाते हैं। जब लोग तारों को देखते हैं तब इस बात को जानते हैं क्योंकि उस समय उन को देख पड़ता है कि वे निरन्तर ऐसी ठौर में आया करते हैं जहां से उन प्रकाशमान पदार्थों को देख सकते हैं फिर ऐसे दूसरे ठिकाने सरक जाते हैं जहां उन के आगे पृथ्वी के ठोस पिण्ड की आड़ हो जाती है। इसी रीति से सूर्य के विषय भी जानो मनुष्य सदा घाम में आया आया करते हैं फिर वहां से घूमकर पृथ्वी के पीछे जो ढाया पड़ती है उस में आ जाते हैं। पृथ्वी के फिरकी समान फिरने से रात का दिन और दिन की रात फिर फिरकर उच्चा करती है।

[*Bāhya-prapancha-darpana*, p. 9.]

Miniṭ bhar meṇ gyārah sau mīl ke veg se prithwī sūnya meṇ sadā luṛhkā kartī hai; tau bhī sūrya se adhik dūr kabhī nahīn ho jātī. Is kā yah kāraṇ hai ki sūrya kī śakti us kī gati par aisī hai ki wah sūrya hī kī chāroṅ or sadā ghūmtī hai. Sach hai ki prithwī aur sūrya donoṅ dhangā karte hain, aur jaise we chalte hain taise sūrya kī chāroṅ or prithwī aise ek bare chakr meṇ ghūmtī hai ki jis kā vyās unnīs karor mīl hai. Chalne ke samay prithwī laṭṭū ke sadris apnī kīl par bhī phirtī hai, jaise ki ḍaṇḍe se mārī huī ek geṇḍ sūnya meṇ phirtī huī jātī hai. Manushya aur sab padārth jo dhartī par sthit hain so jyon jyon prithwī āge barhtī jātī hai tyon tyon we bhī us ke sāth barābar chale jāte hain. Jab log tāroṅ ko dekhte hain tab is bāt ko jānte hain; kyōnki us samay un ko dekh partā hai ki we nirantar aisī ṭhaur meṇ āyā karte hain jahān se un prakāśamān padārthoṅ ko dekh sakte hain, phir aise dūsre ṭhikāne sarak jāte hain jahān un ke āge prithwī ke ṭhos piṇḍ kī āṛ ho jātī hai. Isī rīti se sūrya ke vishay bhī jāno, manushya sadā ghām meṇ āyā jāyā karte hain; phir wahān se ghūmkar prithwī ke pīchhe jo chhāyā partī hai us meṇ ā jāte hain. Prithwī ke phirkī samān phirne se rāt kā dīn aur dīn kī rāt phir phirkar hu, ā kartī hai.

The earth is always falling through space, with a velocity of eleven hundred miles in the minute, and yet it never gets further away from the sun. This is because the sun has the power of directing the fall so that it is constantly round itself. Indeed, the earth and the sun are both falling, and the earth is whirling about the sun, as they go, in an enormous circle that measures 190 millions of miles across. As the earth falls, it spins, too, like a top, upon itself, just as a cricket-ball does when struck through the air. Men, and all other objects stationed on the ground, are, of course, carried along by the advancing surface. When men look at the stars they are sensible of the fact; for they then notice that they are continually getting into places whence they can see these shining objects, and then moving on into others in which the earth's dense substance is put before them. So in the same way with regard to the sun*; they are constantly being carried† into sunshine, and thence round into the shadow which lies behind the earth. The returning change of night into day, and day into night, is caused by the earth's spinning movement.

No. 11.

पृथ्वी की पृष्ठ का प्रत्येक भाग आगे की बढ़ने में कभी तो घाम में हो जाता है और कभी छाँह में। जो पृथ्वी फिरकी समान अपनी कील पर न फिरती होती तो उस की पृष्ठ का आधा भाग सूर्य के बिना अंधेरे में सदा रहता और आधा कड़े घाम में निरन्तर तपा करता। मूल्य में चलने के समय पृथ्वी फिरकी की भाँति इस हेतु फिराई गई है कि जिस में उस की बड़ी पृष्ठ के सब भाग अपनी अपनी बारी से घाम के लाभ का भोग करें ठीक जैसे किसी चिड़िया को सींक में गोदकर सेंकने के समय फेरते जाते हैं जिस में उस के सब भागों में बारी बारी से आँच लगे। पृथ्वी जो अपनी कील पर फिरती है वह एक ऐसी सुन्दर

* *Jāno* is 2nd pers. pl. aorist of *jānā*. *Lit.* "You may understand (it) in the same way, also, in the matter of the sun."

† *Ānā jānā*, "coming and going," to express alternation.

और सूर्य की युक्ति है कि जिस से उस की प्रष्ट का प्रत्येक भाग जीव जन्तुओं के वास निमित्त समानरूप से योग्य हो। घाम बिना प्राण की रक्षा नहीं हो सकती और जो पृथ्वी अपनी प्रष्ट के सब भागों को बारी बारी सूर्य की ओर न फेरती तो पृथ्वी के सामने सामने की दिशा में एक एक सूर्य अवश्य होता वा आधी पृथ्वी बस्ती के स्थान में जीवरहित और जसर होती।

[*Bāhya-prapancha-darpana*, p. 10.]

Prithwī kī prishṭh kâ pratyek bhâg âge ko barhne meñ kabhî to ghâm meñ ho jâtâ hai aur kabhî chhâñh meñ. Jo prithwî, phirkî samân apnî kîl par na phirtî hotî to us kî prishṭh kâ âdhâ bhâg sūrya ke binâ andhere meñ sadâ rahtâ, aur âdhâ karē ghâm meñ nirantar tapâ kartâ. S'ūnya meñ chalne ke samay prithwî, phirkî kî bhânti, is hetu phirâî gaî hai ki jis meñ us kî barî prishṭh kâ sab bhâg apnî apnî bârî se ghâm ke lâbh kâ bhog karen; thîk jaise kisî chiriyâ ko sînk meñ godkar senkne ke samay pherte jâte hain, jis meñ us ke sab bhâgon meñ bârî bârî se âñch lage. Prithwî jo apnî kîl par phirtî hai wah ek aisî sundar aur sūdhî yukti hai ki jis se us kî prishṭh kâ pratyek bhâg jîv jantu, on ke bās nimitt samānrûp se yogya ho. Ghâm binâ prâṇ kî rakshâ nahîn ho saktî; aur jo prithwî apnî prishṭh ke sab bhâgon ko bârî bârî sūrya kî or na phertî to prithwî ke âmne sāmne kî diśâ meñ ek ek sūrya avasāya hotâ, wâ âdhî prithwî bastî ke sthân meñ, jîvarahit aur ūsar hotî.

Each part of the earth's surface is carried progressively now through sunshine, and now through shadow. If the earth did not spin upon itself, like a whirligig, one half of its surface would be for ever turned away from the sun and in darkness, while the other half would bask in warm sunshine for ever. The earth has been made to spin as it sweeps through space, in order that all parts of its vast surface may enjoy by turns the advantage of sunlight, just as a roasting fowl is made to twist, that all its parts may feel the fire in succession. The spinning of the earth is a beautifully simple plan for rendering

every portion of the earth's surface equally fit to be the dwelling of living creatures. Life cannot be supported without sunshine, and if the earth did not turn all parts of its surface in succession towards the sun, either there must have been two suns placed each on opposite sides of the earth, or one half of the earth must have been a lifeless desert, instead of being an inhabited world.

No. 12.

हिमालय पहाड़ों का सब से ऊँचा शृङ्ग धवलगिरि जहाँ से गण्डक नदी निकली है। समुद्र के जल से कुछ ऊपर २८०० फुट ऊँचा है। जमनोत्री का पहाड़ जिस के नीचे से जमना निकली है प्राय २६०० फुट और पुरगिल पहाड़ जो पित्ती और सतलज नदी के बीच में है प्राय २३००० फुट ऊँचा है। नीति घाटी जिसे लीति भी कहते हैं बदरीनाथ से ईशान की तरफ दौली नदी के कनारे कुछ ऊपर १६००० फुट समुद्र से बलंद है। कामा-जंगदवालवाले इसी घाटी से हिमालय पार होकर तिब्बत और चीन को जाते हैं। हिमालय के पहाड़ों में प्राय तेरह हजार फुट की उंचाई तक तो जङ्गल भी होता है और आदमी भी बसते हैं और खेतीबाड़ी करते हैं। फिर १३००० फुट से ऊपर बर्फ ही बर्फ रहती है। जो पहाड़ १३००० फुट से कम और ७००० से अधिक ऊँचे हैं उन पर केवल आड़े के दिनों में थोड़ी बरफ गिर जाती है।

[*Chhotā Bhāgol-Hastāmala*, p. 7.]

Himālaya pahārōn kâ sab se ûñchâ śring Dhaivalagiri, jahân se Gaṇḍak nadî niklî hai, samudra ke jal se kuchh ûpar 28,000 fuṭ ûñchâ hai. Jamnotrî kâ pahâr, jis ke nîche se Jamnâ niklî hai, prây 26,000 fuṭ; aur Purgil pahâr, jo Pittî aur Satlaj nadî ke bîch mein hai, prây 23,000 fuṭ ûñchâ hai. Nîti ghâtî, jise Lîti bhî kahte hain, Badrinâth se isân kî taraf, Daulî nadî ke kanâre, kuchh ûpar 16,000 fuṭ samudra se baland hai. Kamâ,ûn-Garhwâl-wâle isî ghâtî se Himālaya pâr hokar Tibbat aur Chîn ko jâte hain. Himālaya ke pahārōn mein prây terah hazâr fuṭ kî ûñchâ,î tak to jangal bhî hotâ hai; aur âdmî

bhî baste haiñ aur khetibârî karte haiñ ; phir 13,000 fuţ se ûpar barf hî barf rahtî hai. Jo pahâr 13,000 fuţ se kam aur 7,000 se adhik ûñche haiñ, un par kewal jâre ke dinon meñ thořî bahut barf gir jâtî hai.

Dhawalagiri, the highest peak of the Himalayan range, whence issues the river Gandak, is somewhat more than 28,000 feet above the sea-level. The Jamnotrî mountain, from the lower portion of which the Jamna emerges, is nearly 26,000 feet, and Purgil mountain, which is between the Spiti and the Satlaj rivers, is almost 23,000 feet high. The Nîti pass, which is also pronounced Lîti, towards the north-east of Badrinath, by the side of the river Daulî, is somewhat higher than 16,000 feet above the sea. The inhabitants of Kumaon and Garhwal go across the Himalayas by this pass* to Tibet and China. Up to a height of almost 13,000 feet jungle is found upon the Himalaya mountains, people also dwell there and carry on husbandry; but beyond 13,000 feet there is nothing but snow.† More or less snow, but only in the cold season, falls upon those mountains which are less than 13,000 feet, and more than 7,000 feet high.

No. 13.

हिन्दुस्तान रशिया के दक्षिण भाग में ८° से १५° उत्तर अक्षांश तक और ६७° से ८९° पूर्व देशान्तर तक चला गया है। संस्कृत-वाले इसे भारतवर्ष और अंगरेज इंडिया पुकारते हैं। सीमा दक्षिण समुद्र उत्तर हिमालय पहाड़ पश्चिम सिंधु पार सुलेमान पर्वत और पूर्व मनीपूर के जङ्गल पहाड़ों से परे बर्मा का मुक्क। लम्बान कश्मीर से कन्याकुमारी अन्नरीप तक जो सेतबंध रामेश्वर के भी अगाड़ी दक्षिण में है प्रायः १८०० मील। और चीड़ान बर्मा देश की सीमा से मुंज अन्नरीप तक जो करांची बंदर से भी बढ़कर पश्चिम में है और जिसे बर्मावाले रास

* For this use of *hokar*, see p. 166.

† *Barf hî barf*; see p. 192.

सुबरी भी कहते हैं प्राय १६०० मील। विस्तार कुछ न्यूनाधिक १२००००० मील सुरष्वा और आदमी चटकल से १८०००००० बसते हैं। पड़ता फैलाने से फी मील सुरष्वा कुछ ऊपर ११६ आदमी पड़ेगे।

[*Chhotā Bhāgol-Hastāmala*, p. 6.]

Hindustân, Esiyâ ke dakshin bhâg men, 8° se 35° uttar akshâns tak, aur 67° se 92° pûrb desântar tak chalâ gayâ hai. Sanskritwâle ise Bhâratavarsha, aur Angrez Indiyâ pukarte haiñ. Sîmâ: dakshin, samudra; uttar, Himâlaya pahâr; paschim, Sindhu pâr Sulaimân parvat; aur pûrb, Manîpûr ke jangal, pahârôn se pare, Barmhâ kâ mulk. Lambân, Kasmîr se Kanyâkumârî antarîp tak, jo Setbandh Râmeswar ke bhî agârî dakshin men hai, prây 1800 mîl; aur chaurân, Barmhâ des kî sîmâ se Munj antarîp tak, jo Karâñchî bandar se bhî barhkar paschim men hai, aur jise wahânwâle Râs Muarrâ bhî kahte haiñ, prây 1600 mîl. Vistâr, kuchh nyûnâdhik 1,200,000 mîl murabbâ; aur âdmî, aṭkal se, 180,000,000 baste haiñ. Parṭâ, phailâne se, fî mîl murabbâ, kuchh ûpar 116 âdmî pareñge.

Hindustan, in the southern part of Asia, extends from the 8th to the 35th degree of North latitude, and from the 67th to the 92nd degree of East longitude. Sanskritists call it Bhâratavarsha; and the English call it India. The boundaries are: on the south, the ocean; on the north, the Himâlaya mountains; on the west, the Sulaimân range, on the further side of the Indus; and on the east, the wilds of Manipur, and the kingdom of Burma, beyond the mountains. Its length, from Cashmere to Cape Comorin, which is even more southerly than Adam's Bridge, is about 1800 miles; and its breadth, from the confines of Burma to Cape Monze, which is yet further* west than the harbour of Karâchî, and which the inhabitants of the place† call also Râs Muarrâ, is

* For this use of *barhkar*, see p. 164.

† Notice this *wahânwâle* = "the people of there."

about 1600 miles. Its superficial extent is 1,200,000 square miles, more or less;* and about 180,000,000 people inhabit it. It follows, from its extent, that there must be somewhat more than 116 people to the square mile.†

No. 14.

बहुत सी बातें सब लोग हर रोज़ देखा करते हैं पर बहुत कम लोग ऐसे मिलेंगे जो अपने दिल में यह सवाल करें कि यह कैसे हुआ या यह क्या है। थोड़ी ही गौर करने से पहिले यह मालूम होगा कि कितने दो कार्य इकट्ठा होते हैं याने जब कोई एक बात देखते हैं तो इस के पीछे एक और खास बात देख पड़ती है। जैसे कि जब सूखी लकड़ी में आग लगाते हैं तो हमेशा वह जलने लगती है। अगर किसी चीज़ को ज़मीन से ऊपर की तरफ़ फेंकें तो वह ज़रूर नीचे को कुछ देर में गिरेगी। जब पानी को ढालूँ जगह में गिराते हैं तो पानी नीचे की तरफ़ चलता है।

[*Padārthavigyanavṛṭṭap*, p. 2.

Bahut sî bâten sab log har roz dekhâ karte hain, par bahut kam log aise milenge jo apne dil mein yah sawâl karen ki yah kaise huâ? yâ yah kyâ hai? Thorâ hî gaur karne se pahile yah mâlûm hogâ ki kitne do kârya ikatthâ hote hain; yâne jab koî ek bât dekhte hain to is ke pîchhe ek aur khâs bât dekh partî hai; jaise ki, jab sũkhî lakrî mein âg lagâte hain to hamesâ wah jalne lagtî hai; agar kisî chîz ko zamîn se ûpar kî taraf phenken, to wah zarûr nîche ko der mein giregî; jab pâni ko dhâlûe jagah mein girâte hain, to pâni nîche kî taraf chaltâ hai.

Everybody keeps on seeing every day a great many things, but very few people are to be met with who ask themselves what these things are, or how they come to pass. From very little reflection it will, in the first place, be manifest how many pairs of events are connected

* *Nyânâdhik*, a compound of *nyâna*, "less," and *adhik*, "more."

† *Fi mil murabb'â*. This is Arabic, meaning "per square mile."

together, that is, when anyone perceives one, then some other particular thing is seen to follow it; for example, when fire is applied to dry wood it always begins to burn; if any object is thrown upwards from the ground, after a time it invariably falls down again; when water is spilt on sloping ground, the water runs downwards.

No. 15.

कोई वस्तु अपनी अवस्था का चाहे वह स्थिर हो चाहे गति-विशिष्ट स्वतः परिवर्तन नहीं कर सकता। वस्तुओं की गति की चाहे वह गति कैसी ही थोड़ी हो उत्पत्ति परिवर्तन वा नाश किसी बाह्य कारण से ही होता है। जड़ वस्तु को इस गुण को जड़ता कहते हैं। और बाह्य कारण को जिस से उस की अवस्था में विकार उत्पन्न होकर गति वा गति का नाश हो उसे शक्ति कहते हैं। परंतु इस से यह न समझना चाहिये कि शक्ति के योग होने से ही वस्तु में गति उत्पन्न होती है क्योंकि विरुद्ध शक्ति के द्वारा गति का नाश संभव है अर्थात् एक शक्ति जब एक दिशा में कार्य कर रही हो और दूसरी शक्ति उस की विरुद्ध दिशा में और वह दोनों शक्ति तुल्य हों तो वस्तु में कुछ भी गति नहीं होगी क्योंकि एक शक्ति से गति की उत्पत्ति और दूसरी से नाश होने से वस्तु अपनी प्रथमावस्था अर्थात् स्थिरता में ही रहेगा। जब एक शक्ति का कार्य दूसरी शक्तियों के समवेत कार्यों के तुल्य और विरुद्ध होकर विनष्ट हो जाता है तब उन शक्तियों को दबाव कहते हैं और उन की अवस्था को साम्यावस्था कहते हैं। दबावों को कागद पर रेखाओं के द्वारा दिखलाने की रीति है। रेखा की दिशा वही होती है जो दबाव की दिशा हो और रेखा की लम्बाई से दबाव का परिमाण निर्दिष्ट होता है।

[*Sthititattva aur Gatitattva*, p. 3.

Koî vastu apnî avasthâ ko, châhe wah sthir ho châhe gativîśiṣṭ, swataḥ parivartan nahîn kar saktâ. Vastu, on kî gati kî, châhe wah gati kaisî hî thoṛî ho, utpatti parivartan wâ nâs kisî bâhya kâraṇ se hî hotâ hai. Jar vastu ke is guṇ ko jaratâ kahte hain; aur bâhya kâraṇ

ko jis se us kî avasthâ mein vikâr utpann hokar gati wâ gati kâ nâs ho use śakti kahte hain. Parantu is se yah na samajhnâ châhiye ki śakti ke yog hone se hî vastu mein gati utpann hotî hai; kyonki viruddha śakti ke dwârâ gati kâ nâs sambhav hai, arthât ek śakti jab ek diśâ mein kârya kar rahî ho, aur dūsri śakti us kî viruddha diśâ mein, aur wah donoñ śakti tulya hon, to vastu mein kuchh bhî gati nahîn hogî; kyonki ek śakti se gati kî utpatti aur dūsri se nâs hone se vastu apnî prathamâvasthâ arthât sthiratâ mein hî rahegâ. Jab ek śakti kâ kârya dūsri śaktiyon ke samavet kâryon ke tulya aur viruddha hokar vinasht ho jâtâ hai, tab un śaktiyon ko dabâv kahte hain, aur un kî avasthâ ko sâmyâvasthâ kahte hain. Dabâvon ko kâgaz par rekhâon ke dwârâ dikhlâne kî rîti hai. Rekhâ kî diśâ wahî hotî hai jo dabâv kî diśâ ho; aur rekhâ kî lambâ, î se dabâv kâ parimân nirdisht hotâ hai.

No object can spontaneously* change its state, whether that be one of rest or of motion. The initiation, change, or stoppage of the motion of bodies, howsoever minute that motion may be, is occasioned only by some external cause. This quality of lifeless matter is called *inertia*; and the external cause which occasions a change in its condition, whether motion or the stoppage of motion, is called *force*. But from this it must not be supposed that, from the mere application of force motion is instituted in an object; because, it is possible that, by an opposing force, motion may be stopped; that is to say, that, when one force may be acting† in one direction, and another force in an opposite direction, and these two forces are equal, then there will be no motion whatever in the object; because, by motion's being set up by the one force and destroyed by the other, the object remains in its original condition,‡ that is, in a

* *Swatah* or *swatas* is a Sanskrit word, meaning "of itself," "by itself," or "spontaneously."

† *Kâryâ karnâ* = "to act."

‡ *Prathamâvasthâ* is a compound of *prathama*, "first," or "former," and *avasthâ*, "state" or "condition."

state of rest. When the action of one force is neutralized* by the combined action of other equal and opposite forces, these forces are spoken of as *pressure*,† and their state is called *equilibrium*.‡ The method of exhibiting pressures on paper is by means of lines. The direction§ of the line is that of the direction of the pressure; and the amount of the pressure is indicated by the length of the line.

No. 16.

हिरण्य और भूमि के लाभ से मित्र का लाभ उत्तम है इस लिये मित्र मिलने का यत्न करना और सावधानी से अपनी सचावट बचाए रहना। स्वामी अमात्य जन दुर्ग कोश दण्ड और मित्र ये सात राज्य के मूलकारण हैं इस लिये राज्य सम्राज्य कहलाता है। ऐसा राज पाकर राजा दुष्टों को दण्ड दे क्योंकि पूर्वकाल में ब्रह्मा ने दण्डरूप से धर्म को बनाया। जो लोभी और चञ्चलबुद्धि होता है वह न्याय से दण्ड नहीं चला सकता किंतु जो सच्चा पवित्र अच्छे सहायकों से युक्त और बुद्धिमान होता है वह न्याय से चलाता है। शास्त्र की विधि से जो दण्ड का प्रयोग करे तो देवता असुर और मनुष्य सहित सब जगत को आनन्द होता है इस से अन्यथा करे तो सब कोप करते हैं। अधर्मदण्ड देने से राजा का स्वर्ग कीर्ति और लोक नष्ट होते हैं परंतु विधि से दण्ड दे तो उस को स्वर्ग कीर्ति और जय की प्राप्ति होती है। भाई बेटा अर्घ्य अश्वुर और मामा ये भी अपने धर्म से श्रुत हों तो राजा को दण्ड देना उचित है और दूसरों की क्या चर्चा क्योंकि धर्महीन ऐसा कोई नहीं जिसे राजा दण्ड न दे सके। जो राजा दण्डयोग्य मनुष्यों को दण्ड देता और वध के योग्यों को मारता वह बड़ी दक्षिणावाले यज्ञों का फल पाता है।

[Yājñavalkya, p. 44.]

* *Vinashṭ ho jānā* = "to become destroyed," or "neutralized."

† *Dabāv* = "pressure."

‡ *Sāmyāvasthā* = "even condition," or "equilibrium."

§ *Disā* = "quarter (of the heavens)," or "point (of the compass);" hence "direction."

Hiranya aur bhûmi ke lâbh se mitra kâ lâbh uttam hai ; is liye mitra milne kâ yatna karnâ, aur sâvadhânî se apnî sachâwat bachâ, e rahnâ. Swâmî, amâtya, jan, durg, koś, daṇḍ, aur mitra, ye sât râjya ke mûlakâraṇ haiṅ ; is liye râjya saptâṅg kahlâtâ hai. Aisâ râj pâkar râjâ dushton ko daṇḍ de ; kyonki pûrvakâl meṅ Brahmâ ne Daṇḍarûp se Dharm ko banâyâ. Jo lobhî aur chanchal-buddhi hotâ hai wah nyây se daṇḍ nahîn chalâ saktâ ; kintu jo sachchâ, pavitra, achchhe sahâyakon se yukt aur buddhimân hotâ hai, wah nyây se chalâtâ hai. S'âstra kî vidhi se jo daṇḍ kâ prayog kare, to devatâ, asur, aur manushya सहित sab jagat ko ânand hotâ hai ; is se anyathâ kare to sab kop karte haiṅ. Adharmadaṇḍ dene se râjâ kâ swarg, kîrti, aur lok nasht hote haiṅ : parantu vidhi se daṇḍ de, to us ko swarg, kîrti, aur jay kî prâpti hotî hai. Bhâî, beṭâ, arghya, swâsur, aur mâmâ, ye bhî apne dharm se chyut hon to râjâ ko daṇḍ denâ uchit hai ; aur dûsron kî kyâ charchâ ; kyonki dharma-hîn aisâ koî nahîn jise râjâ daṇḍ na de sake. Jo râjâ daṇḍayogya manushyon ko daṇḍ detâ, aur vadh ke योग्यon ko mârâtâ, wah barî dakshinâwâle yajnon kâ phal pâtâ hai.

The acquisition of a friend is better than the acquisition of gold and land ; therefore one should endeavour to meet with a friend, and heedfully preserve one's sincerity. A chief, a minister, adherents, a stronghold, a treasury, an army, and a friend, are the seven essentials* of sovereignty ; hence sovereignty is said to be seven-membered. Having attained such sovereignty, a king should punish the vicious ; because, in former times, Brahmâ created Virtue in the form of Daṇḍa.† He who is covetous and fickle-minded cannot justly administer punishment,‡ but he who is truthful, pure, associated with good helpers, and intelligent, acts justly. Should he administer punishment§

* *Mâl* = "root," "base," "source ;" hence, "that from which anything is derived."

† *Daṇḍa* is Punishment personified, fabled to have sprung from *Dharma*, the Moral law, and *Kriyâ*, or human actions. *Daṇḍa* is another name for Yama, the judge of the dead.

‡ *Daṇḍ chalânâ* = "to cause the rod to move ;" hence, "to punish."

§ *Daṇḍ kâ prayog karnâ* = "to make use of the rod ;" hence, "to punish."

according to the prescription of the sacred ordinances, then the whole world, together with gods, demons, and men, are rejoiced; should he act otherwise, all are incensed. By unrighteous punishment, heaven, fame, and worldly advantage are lost to the king; but, should he judge prescriptively, he obtains heaven, fame, and victory. Brother, son, oblations, father-in-law, and uncle would also fall away from duty, therefore should the king administer punishment; why mention others? for there is no one so exempt from duty that the king cannot punish him. If a king punish punishable people, and slay those deserving of death, he obtains the fruits of highly remunerated* sacrificial rites.

No. 17.

उस ने कहा कि आप के दर्शनो से मेरा चित्त अति प्रसन्न हुआ। चारुदत्त ने कहा मैं भी आप के दर्शनो से हतार्थ हुआ। यह कहकर फिर चारुदत्त ने नारियल और पान का बीड़ा देकर विद्याधर के संग अपनी पुत्री की सगाई कर दी और घर आके व्याह का सामान तैयार करके बरात बुला ली और शुभ दिन सुहृत् सोधके कन्या का व्याह कर दिया और बज्रत सा दान दहेज और दास दासी देकर पुत्री वर को सौंप बरात को बिदा किया। कुछ दिन पीछे बरात घर पड़ची और कुल की रीति के अनुसार सब व्यवहार किये गये। पीछे एक दिन रत्नमञ्जरी सोलह शृङ्गार बारह आभूषण करके सोने के थाल में चैमुख दीपक जलाके रात के समय चित्रसारी पर वहां विद्याधर सोता था पड़ची।

[*Putrī Śikṣhopakṛtī Granth, p. 7.*]

Us ne kahâ ki, "Âp ke darśanon se merâ chitt ati prasann huâ." Chârudatt ne kahâ, "Main bhî âp ke darśanon se kritârth huâ." Yah kahkar phir Chârudatt ne, nâriyal aur pâñ kâ bîrâ dekar, Vidyâdhar ke sañg apnî putrî kî

* *Dakṣiṇâ* is the fee or offering presented to Brâhmins on occasions of solemn sacrifices. The meaning of the text is "the king obtains a reward similar to that derived from sacrifices for which great fees are paid."

sagâî kar dî, aur ghar âke byâh kâ sâman taiyâr karke barât bulâ lî; aur subh din muhûrt sodhke kanyâ kâ byâh kar diyâ, aur bahut sâ dâan dahej aur dâs dâsî dekar putrî var ko saunp barât ko bidâ kiyâ. Kuchh din pîchhe barât ghar pahunchî, aur kul kî rîti ke anusâr sab vyavahâr kiye gaye. Pîchhe ek din Ratnamanjarî solah sringâr bârah âbhûshan karke sone ke thâl men chaumukh dîpak jalâke rât ke samay chitrasârî par wahân Vidyâdhar sotâ thâ pahunchî.

He said, "My heart is greatly delighted at seeing* you." Chârudatt replied, "And I have obtained my desire by beholding you." Having said this, Chârudatt entered into an engagement† with cocoa-nut and a roll of betel, and betrothed his daughter to Vidyâdhar. On returning home he prepared the marriage necessities, and engaged a marriage procession;‡ then, having ascertained a propitious day and hour for the ceremony, he effected the marriage rites, and, conferring on his daughter a handsome dowry of presents, and male and female attendants, he handed her over to her husband, and started off the procession. After a few days the procession reached the (other) house; and all ceremonies were complied with according to the usages of the tribe. Afterwards, on one occasion, being decorated with every kind of ornament,§ Ratnamanjarî having lighted the quadruple lamp|| on a golden dish, reached the painted chamber where Vidyâdhar was sleeping.

No 18.

पढनेवालों को मालूम हो कि हम ने बङ्गत से युक्ताक्षर इस पुस्तक में उन की जगह पर नहीं लिखे। सब उस का यह है

* *Dars'an* is "a revealing" or "manifesting" of oneself. It is here a complimentary expression.

† *Pân kâ bîrâ denâ* = "to give a roll of betel-leaf." This is a form of entering into engagements.

‡ *Barât bulâdâ* is to invite people to take part in a marriage procession.

§ Literally, "the sixteen dresses and twelve ornaments."

|| The lamp lit by the bride at a marriage has four partitions, with a burner in each; hence the name.

कि जो युक्ताक्षर हम ने नहीं लिखे वे संस्कृत व्याकरण की रीति से कभी युक्त नहीं होवेंगे। और उन से पढ़नेवालों को किसी जगह में भी हिन्दी लिखने पढ़ने के दर्मियान काम नहीं पड़ेगा। और जो कभी किसी दूसरी जुबान जैसे फारसी अंगरेजी इत्यादि हिन्दी हर्फ के साथ लिखने में किसी ऐसे युक्ताक्षर का काम पड़े जो संस्कृत व्याकरण से दुबस्त न बन सके तो वहां उन दोनों अक्षरों को जुदा जुदा लिखें और पहिले में विराम लगाकर उस को छोड़ा कर दें।*

[Varna Mālā, p. 21.]

Paṛhnewâlon ko mālûm ho ki ham ne bahut se yuktākshar is pustak meñ un kī jagah par nahîn likheñ. Sabab us kâ yah hai ki jo yuktākshar ham ne nahîn likhe we Saṅskrit vyākaraṇ kī rīti se kabhī yukt nahîn howenge; aur un se paṛhnewâlon ko kisī jagah meñ bhī Hindī likhne paṛhne ke darmiyân kām nahîn paṛegâ; aur jo kabhī kisī dūsri zubân (jaise Fârsī, Angrezi, ityâdi) Hindī harf ke sâth likhne meñ kisī aise yuktākshar kâ kām paṛe jo Saṅskrit vyākaraṇ se durust na ban sake, to wahân un donon aksharon ko judâ judâ likheñ aur pahile meñ virâm lagâkar us ko khorâ kar deweñ.

Be it known to the reader that we have not inserted many compound characters† in this book at the place allotted to them. The reason of that is that the compound characters we have not given will never be employed as they are in Sanskrit grammar; and the reader will not have to make use of them anywhere in writing or reading Hindî; and if ever, in writing any other language (such as Persian, English, &c.) with Hindî letters, there be occasion for such compound characters as cannot be properly formed according to Sanskrit grammar, in that case both letters should be written separately, and the junction should be effected by attaching virâm‡ to the first.

* Extracts Nos. 18 and 19 represent the Urdû-ized form of Hindî.

† Yuktākshar is a compound word, consisting of *yukta*, "joined," and *akshar*, "a letter."

‡ Virâm is the name of a small mark used to indicate the suppression of the inherent vowel; thus कृत = *kṛita*; but कत् = *kṛit*.

No. 19.

एक शक्स की भैंस मर गई। वो गरीब लगा चीक मार मारकर रोने। यह सुन उस के एक पड़ोसी ने आकर पूछा कि भाई तुम क्यों रोते हो। वो बोला कि भाई मेरे एक ही भैंस थी। उस से सब कुटुम्ब पलता था। वो आज मर गई। यह सुन वो बोला कि भैया मत रोओ सबुर करो। काले धन से हम लोगों को लहना नहीं है। उस ने पूछा कि भाईजान तुम्हारा क्या नुकसान हुआ। उस ने जवाब दिया कि मेरे भी खाना पकाने की हांडी आज फूट गई। इस बात के सुनते ही गरीब हंसकर बोला कि हां भाई सब कहते हो हम तुम बराबर हैं।

[Sujan Vinod, p. 39.]

Ek śaks* kī bhains mar gaī; wo† garīb lagā chīk mār mārke rone. Yah sun us ke ek paṛosī ne ākar pūchhā ki, “Bhāī, tum kyon rote ho?” Wo bolā ki, “Bhāī mere ek hī bhains thī; us se sab kuṭumb paltā thā; wo āj mar gaī.” Yah sun, wo bolā ki, “Bhaiyā, mat ro; sabur karo; kālē dhan se ham logon ko lahnā nahīn hai.” Us ne pūchhā ki, “Bhāī-jān, tumhārā kyā nuksān huā?” Us ne jawāb diyā ki, “Mere bhī khānā pakāne kī hāṇḍī āj phūṭ gaī.” Is bāt ke sunte hī wah garīb haṅskar bolā ki, “Hān, bhāī, sachch kahte ho; ham tum barābar hain.”

The buffalo-cow of a certain person died; and the poor fellow began to lament clamorously.† Hearing this, one of his neighbours came and asked, “Brother, why are you lamenting?” He replied, “Brother, I had but one buffalo-cow; the whole family was nourished by it; and

The word कास्तिक *kāṣṭik* illustrates the rule given in the above extract. It is the English word “caustic,” in which dental *s* and lingual *ṣ* cannot be formed into a compound recognized by Sanskrit grammar.

* *Saks* is the Arabic شخص *shakhs*, “a person.”

† *Wo* is a form of *wah*.

‡ *Chīk mārna* means “to screech out.” The repetition marks the repetition of the act; *lit.* “Again and again screeching, he began to cry.”

to-day it has died." Hearing this, he said, "Don't lament, brother; be patient; * to-day we folk are not to meet with luck."† The other asked, "Friend, what loss has happened to you?" He replied, "To-day the pot which cooked my food was also broken." Upon hearing this, the poor fellow, laughing, said, "Yea, brother, you speak truly; you and I are alike."‡

No. 20. §

हे तात हम कर्ण औ दुःशासन यही तीनों जन पाण्डवगण को जय करंगे इस से संदेह नहीं है। महाराज हम ही पाण्डवगण को विनाश करें अथवा वहीलोग हमलोग को विनष्ट करके राज्य संभोग करें। यदि जीवन राज्य समस्त ऐश्वर्य परित्याग करना पड़े तो वह करेंगे तथापि पाण्डवगण के सहित एकत्र अवस्थान न करेंगे औ सूची के अग्रभाग के तुल्य भी भूमि पाण्डवगण को प्रदान न करेंगे। धृतराष्ट्र बोले। हे भूपतिगण हम ने दुर्योधन को परित्याग किया। अब केवल इन के निमित्त परिताप नहीं करते हैं। इन के मरने के अनन्तर जो इन के अनुगामी होंगे उन ही के निमित्त शोकाकुल होते हैं।

[Mahābhārata, v. 57.]

"He tât! ham, Karṇa, au Duṣśāsana, yahî tînoṅ jan Pāṇḍavagaṇ ko jay karenge; is se saṁdeh nahîn hai. Mahârâj! ham hî Pāṇḍavagaṇ ko vinâś karen, athawâ wahîlog hamlog ko vinashtṛ karke râjya saṁbhog karen. Yadi jîvan, râjya, samast aiśwarya parityâg karnâ pare to wah karenge, tathâpi Pāṇḍavagaṇ ke sahit ekatra avasthân na karenge; au sûchî ke agrabhâg ke tulya bhî bhûmi Pāṇḍavagaṇ ko pradân na karenge." Dhritarâshṭra bole, "He bhûpatigaṇ! ham ne Duryodhan ko parityâg kiyâ;

* *Sabur* is the Arabic *ṣabr*, "patience."

† *Kâle* = "this time"; *lahnâ* = "to get," or "experience." *Lit.* "to we folk, a meeting with wealth, is not to be, this time."

‡ The cow by giving food supported one family and the pot by cooking food supported the other; hence the amusing parallel.

§ The next three extracts exemplify the dialect of the Bengal side of the Hindî area.

ab keval in ke nimitt paritâp nahîn karte haiñ ; in ke marne ke anantar jo in ke anugâmî hoñge un hî ke nimitt śokâkul hote haiñ.”*

“Oh father, we three folk,—I, Karṇa, and Duṣśāsana—will conquer the Pāṇḍavas; there is no doubt about this. Sire! we alone will destroy the Pāṇḍavas; or they, having destroyed us, shall enjoy the sovereignty. If it should be needful to sacrifice life, kingdom, and entire supremacy, we will sacrifice them; nevertheless, we will not abide in the same place with the Pāṇḍavas; and we will not give as much land as a needle's point to the Pāṇḍavas.” Dhritarâshṭra said: “O Kings! I have abandoned Duryodhana; now I am not only grieving for him, but I am pained with grief on account of those who will be his followers after death.”

No 21.

स्कन्द बोले। हमारे अत्यन्त आग्रह से भी महर्षिगण आपलोग को ग्रहण नहीं करेंगे। इस से और कोई प्रकार प्रजा आपलोग कही। मातृगण बोलीं। हमलोग तुम्हारे सहित एकत्र होय वह सब पूर्वोक्त मातृगण की प्रजा भी पित्रादि को भक्षण करने की वासना करते हैं। स्कन्द बोले। हमलोग आपलोग को प्रजा प्रदान करते हैं इस से आपलोग अनुग्रह करके उनलोग की रक्षा करो। मातृगण बोलीं। हम तुम्हारे इच्छानुसार उन संतानगण की रक्षा करेंगे किंतु हमलोग तुम्हारे साथ चिरकाल वास करने की इच्छा करते हैं।

[Mahābhārata, iii. 229.

Skanda bole: “Hamâre atyant âgrah se bhî maharshigan âplog ko grahan nahîn karenge; is se aur koî prakâr prajā âplog kaho.” Mâtrigan bolîn: “Hamlog tumhâre sahit ekatra hoy wah sab pûrvokta mâtrigan kî prajā au pitrâdi ko bhakshan karne kî bâsnâ karte haiñ.” Skanda bole: “Hamlog âplog ko prajā pradân karte haiñ; is se

* Notice the plural affixes *-gaṣ* and *-log* in this extract.

âplog anugrah karke unlog kî rakshâ karo." Mâtrigan bolîn: "Ham tumhâre ichchhânusâr un santângaṇ kî rakshâ karenge; kintu hamlog tumhâre sâth chirkâl bâs karne kî ichchhâ karte haiñ."*

Skanda said: "Even with my exceeding power the royal sages will not accept you; mention any other kind of offspring than these." The mothers replied: "We have a fancy to stand apart with you, and have all the aforesaid mothers' offspring and progenitors feasted." Said Skanda: "I present the offspring to your honours, therefore, be good enough to take care of them." The mothers replied: "We will take care of these offspring, according to your wish; still we desire to remain with you for a long time."

No. 22.

भीम बोले। हे महात्मान हम तुम्हारे पूर्वरूप के दर्शन बिना नहीं जायेंगे। तब हनुमान भीम के आग्रह से पूर्वरूप धारण करके विस्तरता से कदलीखण्ड आच्छादन और दीर्घता से पर्वत को अतिक्रम करके द्वितीय पर्वत के समान खड़े हुए। भीमसेन ने हनुमान का इस प्रकार तेजसम्यग् रूप देखकर एकवार हर्ष विस्मय से परिपूर्ण होय नेत्रद्वय निमीलन कर लिया। तब हनुमान हास्यपूर्वक बोले। हे भ्रातृ हम जेतना इच्छा करें उतना वर्द्धित हो सकते हैं। तब भीम छताञ्जलिपुट से कहने लगे। हे प्रभो अब देह सङ्कोच करो। हम आप के इस देह के तेज को देख नहीं सकते हैं।

[Mahābhārata, iii. 150.]

Bhîma bole, "He mahâtman! ham tumhâre pûrvarûp ke darśaṇ binâ nahîñ jānyge." Tab Hanumân Bhîma ke âgrah se pûrvarûp dhâraṇ karke vistaratâ se Kadalikhaṇḍ âchchhâdan, aur dîrghatâ se parvat ko atikram karke

* Notice the use of the plural affixes *-gaṇ* and *-log*; the use of the plural for the singular throughout; and that the ladies do not employ the feminine verb.

dwitîya parvat ke samân khare hue. Bhîmasen ne, Hanumân kâ is prakâr tej-sampann rūp dekhkar, ek-bâr harsh vismay se paripûrn hoy netra-dway nimîlan kar liyâ. Tab Hanumân hâsyapûrvak bole, "He bhrâta! ham jetnâ ichchhâ karen utnâ varddhit ho sakte hain." Tab Bhîma kritânjalipuṭ se kahne lage, "He prabho! ab deh sañkoch karo; ham âp ke is deh ke tej ko dekh nahîn sakte hain."

Bhîma said: "O magnanimous one! we will not go without a sight of your former shape." Then Hanumân, through the pertinacity of Bhîma, assuming his former shape, covering the district of Kadalî in extent and surpassing a mountain in length, stood like a second mountain. Bhîmasena, perceiving this sort of resplendent form of Hanumân, filled at the same moment with joy and surprise, closed both his eyes. Then Hanumân laughingly said: "O brother! I can be increased as much as I may desire." Then Bhîma reverentially* exclaimed: "O lord! contract thy body; I cannot look upon the splendour of this your honour's body."

No. 23.

हे भारद्वाज जेती कहु राजकुमार की चेष्टा सो सब को राम जी नें त्याग कर दीनी थी। जेते कहु रससंयुक्त इन्द्रियों के विषय हैं इन को त्यागके शरीर तें दुर्बल जेसे हो मुख की कांती घट गई पीत वरन हो गये। जेसे कमल सूखके पीत वरन होय जाता हे तेसे राम जी का मुख पीरा होय गया। सब सूखे कमल पर भंवरे बैठते हैं तेसे सूखे मुखकमल पर नेत्ररूपी भंवरे भासन लागे। सो ऊ शोभा होवन लागी। सब इच्छा निवृत्त होय गई। जेसे शरत्काल में ताल निर्मल होता हे तेसे इच्छारूपी मलन तें रहित चित्तरूपी ताल ऊ निर्मल होता हे। तेसे वासना निवृत्त होते दिन दिन पें शरीर निर्मल

* *Kritânjalipuṭ* = *krita*, "formed," *anjali*, "the hands placed together palms upwards," and *puṭ*, "a cup-shaped cavity;" the whole expressing a reverential method of saluting superiors, by placing the hands together in the manner described and carrying them to the forehead.

होय गया। अब जहां बेठे तहां चिन्तासंयुक्त बेठे रहि जावे
उठे नाहीं। अब बेठे तब हाथ पैं चिबुक धरके बेठे। जब टहलुर
मंजी बज्जत कहही जो हे प्रभो यह स्नानसंध्या का समय उछा
हे सो अब उठो। तब उठकर स्नानादिक करहि अब हृदय
में न बिचारहीं। जेती कहु खाने पीने बोलने चलने पहिरने
की क्रीया हो सो सब विरस होय गई।*

[*Vairāgya-prakaraṇa*, p. 22.]

He Bhāradwāja! jetī kachhu rāj-kumār kī cheshtā so
sab koṅ Rām-jī neṅ tyāg kar dīnī thī. Jete kachhu ras-
saṅyukt indriyaṅ ke viśhay heṅ in koṅ tyāgke śarīr teṅ
durbal jese ho mukh kī kāntī ghaṭ ga,ī, pīt baran ho gaye.
Jese kamal sūkhke pīt baran hoy jātā he, tese Rām-jī kī
mukh pīrā hoy gayā. Aru sūkhke kamal par bhañware
beṭhte heṅ; tese sūkhke mukh-kamal par netra-rūpī bhañ-
ware bhāsan lāge. So hu śobhā howan lāgī. Aru ichchhā
nivritt hoy ga,ī. Jese śarat-kāl meṅ tāl nirmal hotā he,
tese ichchhā-rūpī malan teṅ rahit chitt-rūpī tāl hu nirmal
hotā he. Tese vāsanā nivritt hote dīn dīn peṅ śarīr nirbal
hoy gayā. Aru jahān beṭhe tahān chintā-saṅyukt beṭhe
rahi jāwe; uṭhe nāhīn. Aru beṭhe tab hāth peṅ chibuk
dharke beṭhe. Jab ṭahaluṇ mantrī bahut kahhī, jo “He
prabho! yah snān-saṅdhyā kī samay hu,ā he, so ab
uṭho;” tab uṭkar snānādik karhi; aru hriday meṅ
na bichārhīn. Jetī kachhu khāne, pīne, bolne, chalne,
pahirne kī krīyā he, so sab viras hoy ga,ī.

O descendant of Bhāradwāja! Rāma abandoned all those
exercises which princes practise. By abandoning enjoy-
able sensual gratifications the brilliancy of his coun-
tenance passed away as his body became weak; and he
became pallid. As a lotus by withering becomes yellow,
so Rāma's countenance became pallid. And, as bees

* This form of Hindī is found to the East of the Bombay
Presidency. It is characterized by a redundancy of *anuvāras*, as
koṅ for *ko*; *teṅ* for *te*; *neṅ* for *ne*, &c.; by the substitution of *e* for
ai, as *jese* for *jaise*; *he* for *hai*; *peṅ* for *pai*, &c.; and by such Braj
Bhāshā forms as *kachhu* for *kuchh*; *dīnī* for *dī*; *kahhī* for *kahā*, &c.

settle on the withered lotus, so on his withered lotus-like face his bee-like eyes appeared: that very beauty began to show itself. And desire was arrested. As in the autumn-time a pond becomes pellucid, so also the pond of the mind deprived of the impurity of desire becomes pellucid. Thus as desire was day by day being arrested, the body became weaker; and he remained where he was seated plunged in thought, and arose not; but sat, with his chin resting on his hand. When the household superintendent had repeatedly said to him: "O prince! this is time for the evening ablution, therefore now arise," he got up, and performed ablution, &c.; but he did not inwardly meditate.* Everything connected with eating, drinking, speaking, moving, and dressing, had become insipid.

No. 24.

कछुकी बोला —

सबै जवानी में करत	घन सख्य व्यापार ।
दृढ़ भये सुख सोवही	सुत हि सौपि गृह भार ॥
सुत हि सौपि गृह भार	पार भवसागर के हित ।
धर्म करें बड़ भांति	छाड़ जगदीश्वर में चित ॥
मुंहि सोइ बुढ़ाई आपदा	कै प्रति दिन दुख देति है ।
नारि बीच की चाकरी	मान प्रतिष्ठा खेति है ॥

व्रत नियम से युक्त श्री काशीराजकुमारी महारानी ने सुझे यह आदेश किया है कि व्रत की पूर्णता के निमित्त जैसे प्रथम मैं ने मान को छोड़ निपुनिका के द्वारा प्रार्थना की थी ऐसा ही तू भी मेरा संदेश महाराज से कह दे कि आज संध्या कार्य से निवृत्त होने पर मैं महाराज को देखूंगी। (इधर उधर देखके) दिन के बीतने पर राजमंदिर कैसे प्रकार से सजकर शोभायमान हो रहा है।

* Meaning that he acted mechanically.

कवित्व

मन्दिर मनोहर मनि खचित सुखंभ माहि मोर अलसात चित्र
लिखे से दिखात हैं ।

जालियों से धूपित सुगन्ध धूम पुञ्ज उठि भ्रम से कबूतर के झुंड
सो लखात हैं ।

जहाँ जहाँ फूल उपहार दिया बारि बारि तहाँ तहाँ देत दृढ़
लोग चर्षात हैं ।

संध्या को मङ्गल सुदीप दीप मालिका सी जग्य मग्य चारों ओर
अधिक सोहात हैं ।

[Vikramorvasī, p. 43.]

(Kanchukī bolā)—

Sabai jawānī meṇ karat
Vridha bhaye sukha sowhī
Sut hi sauṇpi griha bhāra
Dharma karen bahu bhānti
Munhi soy burhā, i āpdā

Dhana sanchaya byāpāra |
Sut hi sauṇpi griha bhāra ||
Pār bhavsāgara ke hita |
Lā, i Jagdīśwar meṇ chita ||
Hwai prati din dukh deti
hai |

Nāri bīcha kī chākari

Māna pratishṭhā leti hai ||

Vrat niyam se yukt S'rī Kāśīrāj-kumārī Mahārānī ne mujhe yah ādes kiyā hai ki "Vrat kī pūrnatā ke nimitt jaise pratham main ne mān ko chhor Nipunikā ke dwārā prārthanā kī thī, aisā hī tū bhī merā sandes Mahārāj se kah de, ki āj sandhyā kārya se nivritt hone par main Mahārāj ko dekhūngī." (*Idhar udhar dekhke*) Din ke bitne par rājmandir kaise achche prakār se sajkar śobhāyamān ho rahā hai.

Kavitwa.

Mandir manohar mani khachit sukhambh māhi mor
alsāt chitra likhe se dikhāt haiṇ |

Jāliyon se dhūpit sugandh dhūm punj uṭhi bhram se
kabūtār ke jhūṇṇ so lakhāt haiṇ |

Jahān jahān phūl upahār diyā bāri bāri tahān tahān det
vridha logon harshāt haiṇ |

Sandhyā ko māṅgal sudīp dīp mālikā sī jagga-magga
chāron or adhik sohāt haiṇ.*

* The language of the verse-portion of this extract is Braj Bhākhā, see pp. 72-77.

(*The Chamberlain speaks*)—

Everybody, in youth, accumulates wealth by trade; on becoming old, to enjoy ease, one consigns the burden of the household to the son. One consigns the burden of the household to the son, for the sake of crossing the ocean of existence. Let us practise virtue in many ways, and fix our hearts on God. The misfortune of old age is upon me, each day it gives me pain. Servitude among women strips one of pride and fame.

Her highness, the daughter of the King of Benares, bound by a vow, has commanded me thus:—"As I formerly set aside my pride and petitioned, by the mouth of Nipunikâ, for the completion of my vow; so, also, do thou deliver my message to the King,—that I will go see him to-day, after he has completed the evening ceremonies." (*He looks here and there*) At the close of day, how resplendent is the royal palace, with its excellent adornments.

Verse.

The palace appears to be decked with delightful jewels, and the peacocks are dozing on their pretty perches, as still as pictures.

The body of sweet-scented smoke, ascending from the lattice-work, looks, deceptively, like a flock of doves.

Wherever there are flower-offerings, there the old people, distributing lamps, are causing delight.*

The brilliant lamps of the evening ceremonies, sparkling as a necklace, are exceedingly beautiful on all sides.

* It was the duty of the attendants on the seraglio to place the lighted lamps required for the evening ceremonial rites.

DIALOGUES.

No. 1.

पहला पियादा (बंधुर को पीटता हुआ).— अरे कुम्भिलक बतला। यह अंगूठी जिस के नगीने में राजा का नाम खुदा है तेरे हाथ कहां से आई।

कुम्भिलक (कांपता हुआ).— मुझे मारो मत। मेरा ऐसा अपराध नहीं है जैसा तुम समझे हो।

१ पं.— क्या तू कोई अष्ट ब्राह्मण है कि सुपाव जान राजा ने यह अंगूठी तुझे दक्षिणा में दी हो।

कुं.— सुनो। मैं मुक्तावतारतीर्थ का धीमर हूं।

दूसरा पियादा.— कह। क्या तेरी जाति पांति पूछते हैं।

कोतवाल.— हे सूचक इसे अपना सब हत्तान्त कहने दो। कह रे। सब कह दे। जब तक यह कहे तब तक इसे बांधो। मारो मत।

दोनों पं.— सुनता है रे या नहीं। जैसे कोतवाल जी आज्ञा देते हैं वैसे कर।

कुं.— मैं ती जाल बंसी से मछली पकड़के अपने कुटुम्ब को पालन करता हूं।

कोतं (हंसकर).— तेरी बड़त अच्छी आजीविका है।

कुं.— महाराज मुझे क्या दोष है। यह ती हमारा कुलधर्म ही है। परंतु हम लोगों में भी बड़तेरे दयावान होते हैं।

कोतं.— अच्छा। कहे जा।

कुं.— एक दिन एक रोज़मछली मैं ने पकड़ी। उस के पेट में यह हीराजड़ी अंगूठी निकली। इसे बेचने के लिये मैं दिखला रहा था। तब तक तुम ने आया। इतना ही अपराध मेरा

है। अब जैसा तुम्हारे धर्म में लिखा हो तैसा करो। चाहो मारो चाहो ढोड़ो।

कोत० (खंगूठी को खूँघकर).— सच है इस खंगूठी में मक्खली की बास आती है। इस से निश्चय यह मक्खली के पेट में रखी होगी। चलो। राजा के सामने चलें।

दोनों प०.— चलो जी। (सब चले)

कोत०.— खूँघकर तुम इस बड़े फाटक पर चौक में ठहर रहे। मैं खंगूठी का इत्तान्त सुनाकर राजा की आज्ञा ले आऊँ।

दोनों प०.— अच्छा। जाओ। (कोतवाले गया)

१ प०.— हे जानक इस चोर के मारने को मेरे हाथ खुजाते हैं।

कु०.— मुझे निरपराधी को क्यों मारना चाहिये।

दोनों प० (देखकर).— कोतवाले जी तौ वे आते हैं। राजा ने भला तुरंत ही निबेड़ा कर दिया। अब कम्बलक तू या तौ छूट ही जायगा नहीं तौ कुत्तों गिद्धों का भक्षण बनेगा।

(कोतवाले फिर आया)

कोत०.— घीमर को

कु० (घबराकर).— हाय। अब मैं मरा।

कोत०.— ढोड़ दो। महाराज कहते हैं कि खंगूठी का इत्तान्त हम जानते हैं। घीमर का कुछ अपराध नहीं है। इसे तुरंत ढोड़ दो।

२ प०.— जो आज्ञा*। आज यह चोर यम के घर से बच आया। (ढोड़ दिया)

कु० (हाथ जोड़कर).— आप ही ने मेरे प्राण बचाए हैं।

कोत०.— अरे जा। तेरे भाग्य खुल गये। राजा की आज्ञा है कि खंगूठी का पूरा मोल तुझे मिले। सो यह ले। (थैली घीमर को दी)

कु० (हाथ जोड़कर).— मैं इस समय अपने तन में फूला नहीं समाता हूँ।

* An ellipsis for such a phrase as *Jo āgyā rājā dete hain us kâ sâdhan ham karenge*, "We will carry out any order of the king."

१ प०.— फूला क्यों समाया। तू खूली से उतरकर हाथी पर चढ़ा है।

२ प०.— राजा के प्रसन्न होने का क्या कारण है। अंगूठी तो कुहर ऐसी बड़ी बस्तु नहीं है।

कोत०.— प्रसन्न होने का कुहर यह भी कारण है कि अंगूठी बड़े मोल की है। परंतु सुख्य हेतु सुझे यह जान पड़ा कि अंगूठी को देखकर राजा को अपने किसी प्यारे की सुघ आ गई। क्योंकि यद्यपि राजा का स्वभाव गम्भीर है तो भी जिस समय अंगूठी देखी विकल होकर मुर्छा आ गई।

२ प०.— तो आप ने राजा को बड़ा प्रसन्न किया।

१ प०.— हां। इस धीमर के प्रताप से। (धीमर की ओर कड़ी आंखों से देखा)

कु०.— रिस मत हो। अंगूठी का आधा मोल मदिरा पीने को तुम्हें भी दूंगा।

दोनों प०.— तो तू हमारा मित्र है। मदिरा हम को बहुत प्रिय है। चलो। हम तुम साथ ही साथ हाट को चलें। (बाहर गये)

[*Sakuntalâ*, p. 65.

Pahlâ piyâdâ (bandhu, e ko pîttâ hu, â).—Are kumbhilak! batlâ: yah aṅgûṭhî, jis ke nagine meṅ Râjâ kâ nâm khudâ hai, tere hâth kahân se âi.

Kumbhilak (kânptâ hu, â).—Mujhe mâro mat. Merâ aisâ aparâdh nahîn hai jaisâ tum samjhe ho.

1 P.—Kyâ tû koî śreshṭh Brâhmaṇ hai ki supâtra jân Râjâ ne yah aṅgûṭhî tujhe daksiniâ meṅ di ho?

Ku.—Sunô. Main S'ukrâvatâratîrth kâ dhîmar hûn.

Dûsrâ Piyâdâ.—Kah; kyâ terî jâti pânti pûchhte haiṅ?

Kotwâl.—He Sûchak! ise apnâ sab vrittânt kahne do. Kah re! sab kah de. Jab tak yah kahe tab tak ise bândho; mâro mat.

Donoṅ P.—Suntâ hai, re, yâ nahîn? Jaise Kotwâl-jî âgyâ dete haiṅ waise kar.

Ku.—Main tau jâl baṁsî se machhlî pakarkê apne kuṭumb ko pâlân kartâ hûn.

Kot. (haṅskar).—Terî bahut achchhî âjîvikâ hai.

Ku.—Mahârâj, mujhe kyâ dosh hai? Yah tau hamârâ kuladharm hî hai; parântu ham logon mein bhî bahutere dayâwân hote hain.

Kot.—Achchhâ. Kahe jâ.

Ku.—Ek din ek rohû-machhlî main ne pakrî; us ke pet mein yah hîrâjarî angûthî niklî. Ise bechne ke liye main dikhâ rahâ thâ, tab tak tum ne â thâmâ. Itnâ hî aparâdh merâ hai. Ab jaisâ tumhâre dharm mein likhâ ho taisâ karo, châho mâro châho chhorô.

Kot. (*angûthî ko sūnghkar*).—Sach hai is angûthî mein machhlî kî bās âtî hai; is se nischay yah machhlî ke pet mein rahî hogî. Chalo; Râjâ ke sâmnê chalen.

Donon P.—Chalo, Jî. (*Sab chale.*)

Kot.—Sûchak, tum is bare phâṭak par chauk mein ṭahre raho. Main angûthî kâ vrittânt sunâkar Râjâ kî âgyâ le âûn.

Donon P.—Achchhâ. Jâo. (*Kotwâl gayâ.*)

1 P.—He Jânuk, is chor ke mârne ko mere hâth khujâte hain.

Ku.—Mujh niraparâdhî ko kyon mârâ châhiye?

Donon P. (*dehkar*).—Kotwâl-jî tau we âte hain. Râjâ ne bhalâ turant hî niberâ kar diyâ. Ab, kumbhilak, tû yâ tau chhûṭ hî jâygâ, nahîn tau kutton giddhon kâ bhakshan banegâ.

(*Kotwâl phir âyâ.*)

Kot.—Dhîmar ko——

Ku. (*ghabrâkar*).—Hay! ab main marâ.

Kot.—— chhor dô. Mahârâj kahte hain ki angûthî kâ vrittânt ham jânte hain; dhîmar kâ kuchh aparâdh nahîn hai; ise turant chhor dô.

2 P.—Jo âgyâ. Âj yah chor Yam ke ghar se bach âyâ. (*Chhor diyâ.*)

Ku. (*hâth jorkar*).—Âp hî ne mere prân bachâye hain.

Kot.—Are, jâ. Tere bhâgya khul gaye. Râjâ kî âgyâ hai ki angûthî kâ pûrâ mol tujhe mile: so yah le. (*Thailî dhîmar ko di.*)

Ku. (*kâth jorkar*).—Main is samay apne tan mein phûlâ nahîn samâtâ hûn.

1 P.—Phûlâ kyon samâegâ? Tû sûlî se utarkar hâthî par chaphâ hai.

2 P.—Râjâ ke prasann hone kâ kyâ kâraṇ hai. Angûṭhî tau kuchh aisî baṛî vastu nahîn hai.

Kot.—Prasann hone kâ kuchh yah bhî kâraṇ hai ki angûṭhî bare mol kî hai; paraṇtu mukhya hetu mujhe yah jân parâ ki angûṭhî ko dekhkar Râjâ ko apne kisî pyâre kî sudh â gaî; kyonki yadyapi Râjâ kâ swabhâv gambhîr hai, tau bhî jis samay angûṭhî dekhî bikal hokar mûrchhâ â gaî.

2 P.—Tau âp ne Râjâ ko barâ prasann kiyâ.

1 P.—Hân; is dhîmar ke pratâp se. (*Dhîmar kî or karî ânkhoṅ se dekhâ.*)

Ku.—Ris mat ho. Angûṭhî kâ âdhâ mol madirâ pine ko tumhen bhî dûngâ.

Donoṅ P.—Tau tû hamârâ mitra hai. Madirâ ham ko bahut priya hai. Chalo, ham tum sâth hî sâth hâṭ ko chalen. (*Bâhar gaye.*)

1st Constable (*beating the prisoner*).—Show us, fisherman! Whence came into your possession this ring, upon the bezel of which the King's name is engraven?

Fisherman (*trembling*).—Do not beat me. I am not guilty of such a crime as you suspect.

1st C.—Are you a superior Brahman that the King, fancying you a proper recipient, should have given you this ring as a fee?

F.—Listen. I am a fisherman of S'ukrâvatâra Tîrtha.

2nd C.—Say; are we asking your genealogy?

Police Officer.—Let him tell the whole of his tale, Sûchak. Tell us, fellow! tell us all. Hold him while he speaks, but don't beat him.

Both C.—Dost thou hear, fellow, or not? Do as the officer orders you.

F.—I, indeed, support my family by catching fish with net and rod.

Officer (*laughing*).—Yours is a pretty occupation.*

F.—What is my fault, sir? This, indeed, is the very duty of my clan; still even among us there are many compassionate people.

* Ironical; because the fisher caste is despised as unorthodox.

Officer.—Very well. Go on (with your tale).

F.—One day I caught a rohû-fish, and this diamond-set ring came out of its stomach. I was showing it about, so as to sell it, until you came and arrested me. This only is the extent of my offence. Now do what may be prescribed in your duty, whether it be to beat me or release me.

Officer (smelling the ring).—It is true there is the smell of fish on the ring; therefore, it certainly must have been in a fish's stomach. Come; let us go before the King.

Both C.—Come, Sir. (*They all go.*)

Officer.—Sûchak, you stay at this great gate guarding (him). I will relate the story of the ring, and bring the King's command.

Both C.—Very well. Go. (*The officer goes.*)

1st C.—O Jânuk, my hands itch to slay this thief.

F.—Why should I, destitute of offence, be killed?

Both C. (looking).—The Officer himself is coming. The King has very quickly settled it. Now, fisherman, thou wilt either be set free at once, or else become the food of dogs and vultures.

(*The Officer returns.*)

Officer.—The fisherman—

F. (agitatedly).—Alas! Now I am undone!*

Officer.— ——— is released. The King says that he knows the history of the ring; the fisherman is no way blameable: release him at once.

2nd C.—We obey. To-day this thief has escaped from the abode of Yama. (*They release him.*)

F. (clasping his hands).—You alone have saved my life.

Officer.—Go, fellow. Thou art in luck's way.† The King has ordered you to receive the full value of the ring. Here, take it. (*Giving the fisherman a purse.*)

F. (clasping his hands).—Now I cannot contain myself.

1st C.—Why shouldst thou contain thyself? Having descended from the impaling stake thou art mounted on an elephant.

2nd C.—What is the cause of the king's delight? A ring, forsooth, is no such great thing.

* *Lit.* "I am dead."

† *Lit.* "Thy fortunes have opened."

Officer.—This also is, in some measure, the cause of the delight, that the ring is very valuable; but it seems to me that this is the principal reason, that after seeing the ring the remembrance of someone he loved occurred to the King; because, although the King is of a sedate nature, yet when he saw the ring he became agitated and fainted away.

2nd C.—Then your honour greatly pleased the king?

1st. C.—Yes; through the favour of this fisherman. (*Looking spitefully towards the fisherman.*)

F.—Don't be angry. I'll give you half the price of the ring for spirits to drink.

Both C.—Then thou art our friend. Spirit is very nice to us. Come, let us go cheek by jowl with you to the market-place. (*They go out.*)

No. 2. .

दुःखन्त (ठंडी खास भरके).—हे मित्र अब सुझे शकुन्तला के प्रथम मिलाप की सब सुध आ गई है। तुझ से भी तौ मैं ने उस का हृत्तान्त कहा था। परंतु जिस समय मैं ने उस का अनादर किया तब तू मेरे पास न था। तैं ने भी कभी उस का नाम न लिया। सो क्या तू भी उसे मेरी ही भांति भूल गया था।

माढव्य.—नहीं नहीं। मैं नहीं भूला हूँ। परंतु जब आप सब हृत्तान्त कह चुके थे तब यह भी तौ कहा था कि यह खेद की कहानी हम ने मन बहलाने की बनाई है। और मैं ने आप के कहने की अपने भोले भाव से प्रतीत कर लिया था।

दुः (ध्यान करके).—हे माढव्य इस दुःख से झुड़ाने का कुछ उपाय कर।

मं.—ऐसा तुम को क्या नया दुःख पड़ा है। इतना अधीर होना सत्पुरुषों को योग्य नहीं है। देखो पवन कैसी ही चले पर्वत को नहीं डिगा सकती है।

दुः.—सखा जिस समय मैं ने प्यारी का त्याग किया उस की ऐसी दशा थी कि अब उस की सुध करके मैं व्याकुल हुआ जाता हूँ। हाय जब उस ने अपने साथी ब्राह्मणों के पीछे चलने की मन किया अर्षि के चेले ने भिड़ककर कहा कि

यहीं रह। फिर भी एक बेर प्यारी ने मुझ निर्दर की ओर
सांझभरे नेत्रों से देखा। अब वही दृष्टि मेरे हृदय को विष
की बुझी भाल के समान बेदती है।

दु०.—मित्र बिचारो तौ। उस अक्षरा को कौन ले गया।

म०.—जो इतना ही जानता तौ अब तक तुम्हारा दुख
क्यों न दूर कर देता। आप ही बिचारो।

दु०.—ऐसी पतिव्रता को डिगाने की सामर्थ्य और किसी में
न थी। उस की मा मेनका सुनी है। सो मेनका ही की सखियां
ले गई होंगी।

म०.—मित्र जो यही बात है तौ उस के मिलने में कुछ
बिलम्ब मत जानो।

दु०.—क्यों। यह तुम ने कैसे जाना।

म०.—ऐसे जाना कि मा बाप अपनी बेटी को पतिवियोग
में बड़त काल नहीं देख सकते हैं।

दु०.—क्या उस समय मुझे निद्रा थी या कुछ माया थी या
मेरी मति भङ्ग हो गई थी या मेरे कर्मों ने पलटा लिया था।
कुछ हो* यह निश्चय है कि जब तक फिर शकुन्तला न मिलेगी
मैं दुख के सागर में डूबा ही रहूंगा।

म०.—निरास न ऋजिये। देखो मुझी† ही दृष्टान्त इस बात
का है कि खोई वस्तु फिर मिल सकती है। दैवेच्छा सदा
बलवान है।

[Sakuntalâ, p. 73.]

Dushyant (ṭhaṇḍî swâs bharke).—He mitra, ab mujhe
S'akuntalâ ke pratham milâp kî sab sudh â ga,î hai. Tujh
se bhî tau main ne us kâ vrittânt kahâ thâ; parântu jis
samay main ne us kâ anâdar kiyâ tab tû mere pâs na thâ.
Tain ne bhî kabhî us kâ nâm na liyâ. So kyâ tû bhî use
merî hî bhânti bhûl gayâ thâ.

Mûdhavya.—Nahîn, nahîn; main nahîn bhûlâ hûn;
parântu jab âp sab vrittânt kah chuke the tab yah bhî
tau kahâ thâ ki yah sneh kî kahânî ham ne man bahlâne
ko banâ,î hai; aur main ne âp ke kahne ko apne bhole
bhâv se pratîṭ kar liyâ thâ.

* For *jo kuchh ho*.

† Which was lost and found.

D. (dhyân karke).—He Mâdhavya, is dukh se chhu-râne kâ kuchh upây kar.

M.—Aisâ tum ko kyâ nayâ dukh parâ hai? Itnâ adhîr honâ satpurushon ko yogya nahîn hai. Dekho, pawan kaisî hî chale, parbat ko nahîn digâ saktî hai.

D.—Sakhâ, jis samay main ne pyârî kâ tyâg kiyâ us kî aisî dasâ thî ki ab us ko sudh karke main vyâkul hu, jâtâ hûn. Hây, jab us ne apne sâthî Brâhmaṇon ke pîchhe chalne ko man kiyâ rishi ke chele ne bhirakkar kahâ ki Yahîn rah. Phir bhî ek ber pyârî ne mujh nirdaî kî or ânsûbhare netron se dekhâ; ab wahî drishti mere hriday ko vish kî bujhî bhâl ke samân chhedtî hai.

D.—Mitra, bichâro tau; us apsarâ ko kaun le gayâ?

M.—Jo itnâ hî jântâ tau ab tak tumhârâ dukh kyon na dūr kar detâ? Âp hî bichâro.

D.—Aisî pativrâtâ ko digâne kî sâmarth aur kisî men na thî. Us kî mâ Menakâ sunî hai; so Menakâ hî kî sakhiyân le gayî hongî.

M.—Mitra, jo yahî bât hai tau us ke milne men kuchh vilamb mat jâno.

D.—Kyon? Yah tum ne kaisâ jânâ?

M.—Aise jânâ ki mâ bâp apnî betî ko pativiyog men bahut kâl nahîn dekh sakte hai.

D.—Kyâ, us samay mujhe nidrâ thî, yâ kuchh mâyâ thî, yâ merî mati bhang ho gayî thî, yâ mere karmon ne palâtâ liyâ thâ. Kuchh ho, yah nîschay hai ki jab tak phir S'akuntalâ na milegî main dukh ke sâgar men dûbâ hî rahûngâ.

M.—Nirâs na hûjiye. Dekho, mudrî hî drishtânt is bât kâ hai ki khoî vastu phir mil saktî hai. Daivechchhâ sadâ balwân hai!

Dushyant (sighing deeply).—O friend! now the entire recollection of my first interview with S'akuntalâ has come to me. I related the circumstances to thee also; but thou wast not near me when I treated her disrespectfully. Thou even hast never mentioned her name; then didst thou also, just like me, forget her?

Madhavya.—Not at all; I didn't forget; but when your Honour related the whole affair, then, forsooth, you said

this also, that you had invented this story of a love-affair to amuse your mind; and I, from my innocent nature, placed confidence in what your Honour told me.

D. (reflectively).—O Mâdhavya, devise some expedient for release from this pain.

M.—What new grief of this kind has happened to you? Such fickleness is improper in good men. See, however much the wind may blow, it cannot shake a mountain.

D.—Friend, when I abandoned the dear one she was in such a condition that by its remembrance now I continue agitated. Alas! when she attempted to follow the Brahmins who came with her, the pupil of the Rishi said snappishly, “Stay *here*.” Even then the dear one looked towards cruel me, with tears in her eyes. Now that glance pierces my heart like an arrow-head steeped in poison.

D.—Friend, do think. Who has taken away that nymph?

M.—Had I known so much why should I not ere this have banished your grief? Think yourself.

D.—No one else had the power to move such a faithful wife. I have heard that Menakâ is her mother; therefore, the friends of Menakâ herself must have taken her away.

M.—Friend, if that is the case, do not expect any delay in meeting with her.

D.—Why? How do you know this?

M.—I know so, because parents are unable to see their daughter long separated from her husband.

D.—Was I at that time asleep, or under some delusion, or was my intellect disordered, or was Fate revenged on me? Anyhow, this is certain that until S'akuntalâ shall be again met with, I shall continue plunged in the ocean of grief.

M.—Do not be dejected. See, the ring itself is an illustration of the fact that a lost thing can be found again. Fate is always predominant!

No. 3.

राजा (देखता ऊँचा).—देखो इन का कितना उत्तम मधुर क्रीड़ा का रस है और यह क्या चमत्कार है। इन के केश का

बन्धन खुल गया है और बनार्द ऊर्द फूलों की माला फूलों के गिरने के कारण डोरे की शोभा को भङ्ग करती हैं। और ये जो उन्मत्त होकर नाचती हैं इस कारण से इन के पांखों में लगी ऊर्द पैजनी द्विगुणित बज रही हैं। और इन के कण्ठ का यह चार तो कांपने के कारण उलटा पुलटा सा होता ऊँचा झोके खा खाकर शांती पर बार बार ताड़ना करता है। और इन की कमर का बीच सूक्ष्मता के कारण कुर्चों के बोझ से पीड़ा सा देता ऊँचा झुक गया है।

विदूषक (प्रसन्न होकर).—हे मित्र ये दोनों कमर बांध बांधकर नाचती जाती हैं। इन के बीच में मैं भी आकर नाचूं और गाजंगा। इस कामदेव के उत्सव को सत्कार देजंगा।

राजा (हंसकर).—हे मित्र आकर ऐसा ही किया चाहिये।

विदूषक.—ओ महाराज आज्ञा करते हैं। बज्जत अच्छा। मैं जाता हूँ। (उठकर चेष्टियों के मध्य आकर नाचा और जानकर कहता है कि) अये मदनिके अये चूतलिके मुझे भी उस पद का गाना बतलाओ।

मदनिका (हंसकर).—अरे मूर्ख ये पद नहीं हैं।

विदूषक.—अरी तो ये क्या हैं।

मदनिका.—अरे दास इसे द्विपदी खण्ड कहते हैं।

विदूषक (सुसंवाकर).—इस खण्ड वा खण्ड का क्या फल है। लड़ू बनेंगे या पेड़े।

मदनिका (हंसती ऊर्द).—अरे दास क्या तेरे ध्यान में खाना ही भरा रहता है। अये भिक्षुक यह ख्याल है। ख्याल गाने का ख खाने का नहीं।

विदूषक (आश्चर्य से).—ऐसा क्या नाक सिकोड़कर यह केवल गाने का है खाने का नहीं है। तो मुझे नहीं चाहिये तेरा ख्याल। मैं अपने मित्र के पास जा बैठूंगा। सो ही अच्छा है। किसे चाहिये ऐसा ख्याल। (इतना कहकर जाने की उपस्थित ऊँचा और दोनों उसे खेंचती हैं वह भी दोनों को खेंचता है)

मदनिका (विदूषक के दोनों हाथों को पकड़कर).—अरे

मटा कहाँ जाता है। आओ यहाँ हम तुम खेलें (ऐसा कहकर बड़त प्रकार से उसे ताड़ना करती हैं)

विदूषक.— अरे ये मुझे खेंचती हैं (ऐसा पुकारकर कहा और अपना हाथ खींचकर राजा के पास भाग गया और कहा कि) हे मित्र मैं नाचा। भागा नहीं।

राजा.—मित्र क्या नाच लिया।

विदूषक.— नहीं नहीं नाचा भाग आया हूँ।

चूतलिका.— हे मदनिके अब हम तुम बड़त देर तक खेल चुकी हैं। चलो महाराज को महारानी जी का संदेश कहें।

मदनिका.— अति उत्तम ऐसा ही करूंगी चलो (कुछ चलकर राजा जी के पास आईं)

(दोनों).— महाराज का जयजयकार होवे। महाराज देवी जी आज्ञा करती हैं (इतनी आधी बात कहकर लजातीं और नाचते हुए कहा कि) नहीं नहीं हम ने अयोग्य कहा। देवी जी ने बिनती करी है।

राजा (मुसक्याकर आदर से).— हे मदनिके देवी आज्ञा करती हैं यह रमणीय है क्योंकि आज तो मदनोत्सव में ऐसा ही बोलना शोभायमान जान पड़ता है। कहो तो देवी क्या आज्ञा करती हैं।

विदूषक.— अये दासी की बेटियों देवी जी क्या आज्ञा करती हैं।

बेटियाँ.— रानी जी ने ऐसी बिनती की है कि आज मुझे मकरन्दोद्यान में जाकर लाल अशोक के नीचे स्थापित जो भगवान कामदेव हैं उन का पूजन करना है। इस लिये मैं वहाँ जाऊंगी। कुछ थोड़ा परिश्रम करके आप भी उधर ही पधारें।

राजा.— हे मित्र क्या कहना चाहिये कि उत्सव के मध्य दूसरा उत्सव आ पड़ा।

विदूषक.— तो उठिये उठिये उतावल चलिये। उधर जाने पर कुछ बायना इस ब्राह्मण के बालक को भी मिले तो मिलेगा।

राजा.—हे मदनिके देवी को निवेदन करने के लिये तू जा और मैं भी मकरन्दोद्यान को जाता हूँ अर्थात् यह मैं आया।

दोनों.—जो महाराज आज्ञा करते हैं (ऐसा करकर दोनों निकलीं)

[*Ratnāvalīnāṭak*, p. 16.]

Rājā (dekhtā hu,ā).—Dekho, in kâ kitnâ uttam madhur krîrâ kâ ras hai ! aur yah kyâ chamatkâr hai ! In ke kes kâ bandhan khul gayâ hai, aur banâî hu,î phûlon kî mâlâ phûlon ke girne ke kâran dore kî sôbhâ ko bhang kartî haiñ. Aur ye jo unmatt hokar nâchtî haiñ, is kâran se in ke pânôn mein lagî hu,î painjñî dwigunît baj rahî haiñ ; aur in ke kañth kâ yah hâr to kânpne ke kâran ultâ pulâtâ sâ hotâ hu,â jhoke khâ khâkar chhâtî par bâr bâr târnâ kartâ hai ; aur in kî kamar kâ bîch sûkshmatâ ke kâran kuchon ke bojh se pîrâ sâ detâ hu,â jhuk gayâ hai.

Vidûshak (prasann hokar).—He mitra, ye donoñ kamar bândh bândhkar uâchtî gâtî haiñ ; in ke bîch mein main bhî jâkar nâchûn aur gâ,ûngâ. Is Kâmadev ke utsav ko satkâr de,ûngâ.

Rājā (hañskar).—He mitra, jâkar aisâ hî kiyâ châhiye.

Vidûshak.—Jo mahârâj âgyâ karte haiñ. Bahut achchhâ ! main jâtâ hûn. (*Uthkar chetiyon ke madhya jâkar nâchâ, aur gânkâr kahtâ hai ki*) Aye Madanike, aye Chûtalike, mujhe bhî us pad kâ gâna batlâo.

Madanikâ (hañskar).—Are mûrkha, ye pad nahîn haiñ.

Vidûshak.—Arî to ye kyâ haiñ ?

Madanikâ.—Are dâs, ise dwipadî khañd kahte haiñ.

Vidûshak (muskyâkar).—Is khañd wâ khañd kâ kyâ phal hai ? Laddû banenge, yâ pere ?

Madanikâ (hañstî hu,î).—Are dâs, kyâ tere dhyân mein khânâ hî bharâ rahtâ hai ? Aye bhikshuk yah khyâl hai ; khyâl gâne kâ hai ; khâne kâ nahîn.

Vidûshak (âscharya se).—Aisâ kyâ nâk sikornâ, yah keval gâne kâ hai, khâne kâ nahîn hai ? to mujhe nahîn châhiye terâ khyâl. Main apne mitra ke pâs jâ baithûngâ ; so hî achchhâ hai. Kise châhiye aisâ khyâl ? (*Itnâ kahkar jâne ko upasthit hu,â aur donoñ use khainçtî haiñ, wah bhî donoñ ko khainçtâ hai.*)

Madanikâ (*Vidûshak* ke donoñ hâthoñ ko pakarkar).—Are bhaṭā, kahāñ jâtā hai? âo, yahāñ ham tum kheleñ. (*Aisâ kahkar bahut prakâr se use târnâ kartî haiñ.*)

Vidûshak.—Are, ye mujhe khainchtî haiñ! (*Aisâ pukârkhar kahâ, aur apnâ hâth khinchkar râjâ ke pâs bhâg gayâ aur kahâ ki*) He mitra, main nâchâ, bhâgâ nahîñ.

Râjâ.—Mitra, kyâ nâch liyâ?

Vidûshak.—Nahîñ, nahîñ; nâchâ bhâg âyâ hûñ.

Chûtalikâ.—He Madanike, ab ham tum bahut der tak khel chukî haiñ; chalo, mahârâj ko mahârânî-jî kâ sandes kahen.

Madanikâ.—Ati uttam aisâ hî karûngî; chalo. (*Kuchh chalkar râjâ-jî ke pâs âññ.*)

Donoñ.—Mahârâj kâ jayajayakâr howe! Mahârâj, devî-jî âgyâ kartî haiñ ——— (*Itñî âdhî bāt kahkar lajâtîñ, aur nâchte hue kahâ ki*) Nahîñ, nahîñ; ham ne ayogya kahâ. Devî-jî ne binatî karî* hai.

Râjâ (*muskyâkar âdar se.*)—He Madanike, devî âgyâ kartî haiñ; yah ramanîya hai, kyonki âj to Madanotsav meñ aisâ hî bolnâ sobhâyamân jân partâ hai. Kaho to, devî kyâ âgyâ kartî haiñ?

Vidûshak.—Aye dâsî kî beṭiyo, devî-jî kyâ âgyâ kartî haiñ?

Beṭiyân.—Rânî-jî ne aisî binatî kî hai ki, âj mujhe Makarandodyân meñ jâkar lâl asok ke niche sthâpit jo Bhagwân Kâmadev haiñ, un kâ pûjan karnâ hai; is liye main wahân jâ ûngî. Kuchh thorâ parisram karke âp bhî udhar hî padhareñ.

Râjâ.—He mitra, kyâ kahnâ châhiye, ki utsav ke madhya dusrâ utsav â parâ.

Vidûshak.—To uṭhiye, uṭhiye, utâwal chaliye; udhar jâne par kuchh bâyanâ is Brâhmaṇ ke bâlak ko bhî mile to milegâ.

Râjâ.—He Madanike, devî ko nivedan karne ke liye tû jâ aur main bhî Makarandodyân ko âtâ hûñ; arthât yah, main âyâ.

Donoñ.—Jo mahârâj âgyâ karte haiñ. (*Aisâ kahkar donoñ niklîñ.*)

* Notice karî for kî.

The King (looking on).—See, how delighted they are in their most sweet sports! and what a surprise is this! Their hair-fastenings are unloosened, and they are disarranging the beauty of the regularity of the chaplet they have made, by the falling of the flowers; and because of their wildly dancing the anklet-bells attached to their feet give out redoubled sound; and the garland around their necks, through their agitation becoming confused by blow after blow, is repeatedly bouncing upon their bosoms. Their waists, through slenderness, are bending distressed by the weight of their bosoms.

Jester (delightedly).—O friend, these two, with tightened zones, are dancing and singing; I even will go between them and dance and sing. I will do honour to this festival of Kâmadeva.

The King (laughing).—You should go and do so, friend.

Jester.—The King's order shall be obeyed. Very good; I will go. (*Arising he goes and skips between the slave-girls, and exclaims lustily*) O Mandanikâ, O Chûtalikâ, teach me also that song.

Madanikâ (laughing).—These are not songs, you fool.

Jester.—What are they, then?

Madanikâ.—Fellow, this is called the "Two-footed Section."*

Jester.—What is the result of this section or suction?† Will it produce sugared sweets, or curd sweets?

Madanikâ (laughing).—Is your mind full of nothing else but eating, fellow? You beggar! this is a measure; this concerns singing, not eating.‡

Jester (surprisedly).—Why this screwing up of the nose, and "This is only of song, not of eating"? I don't want your frolics.§ I'll go and sit with my friend; that's the

* *Dwipadî Khanḍ* is the name of a species of verse; also called *thomrî*.

† *Khanḍ* means a "section" or "division" of anything; *khanḍ* is the name of a coarse sugar, which the Jester wished to suck.

‡ The play of words is on *gânâ*, "to sing," and *khanḍâ*, "to eat;" also on *khyâl*, a measure of Hindî verse, and *khyâl* or *khiyâl*, "thought," "notion," "fancy."

§ *Khyâl* here means "fun," "sport," "tom-foolery."

best. Who wants such a delusion! * (*Saying this he was about to go, but they both pull him, and he pulls them.*)

Madanikâ (seizing both the hands of the Jester).—Where are you going, disagreeable fellow?† Come, let us play together here. (*Saying this she slaps him plentifully.*)

Jester.—O they are dragging me about (*shouting out which, and disengaging his hands, he escapes to the King, and says*) Friend, I danced; I did not run away.

The King.—Friend, did you have a dance?

Jester.—No, no; I fled here dancing.

Chûtalikâ.—O *Madanikâ*, now you and I have sported here a long time; come, let us deliver the Queen's message to the King.

Madanikâ.—Quite right; I will do so at once; come. (*Advancing a little they come near the King and say—*)

Both.—May the King be victorious! Sire! the Queen commands—(*after uttering this unfinished sentence they are abashed, and skipping about, add*) No, no; we spoke improperly. The Queen solicited—

The King (*smiling courteously*).—O *Madanikâ*, "the Queen commands," this is pleasing; because to-day, on the festival of Kâmadeva, such a mode of address appears suitable. Tell me, then, what does the Queen command?

Jester.—O daughters of a slave! What does the Queen command?

The girls.—The Queen solicited that to-day, it being incumbent on her to go into the Jasmine-garden to worship the Revered Kâmadeva, standing beneath the red *ásoka* tree, she is, therefore, going there; (and asks you) to make a little effort, and go there also.

The King.—O friend, what is to be said to this, inasmuch as one festival falls in the midst of another?

Jester.—Then up, up; make haste. On going there, this son of a Brâhman may possibly get some sweet-meats.

The King.—O *Madanikâ*, go thou to tell the Queen that

* "Delusion" is one of the senses of *khiyâl*.

† *Bhañâ* is the name of the colocynth or bitter apple.

I also will* go to the Jasmine-garden; or this, that I am going there at once.†

Both.—The king's order shall be obeyed. (*Saying which they both go out.*)

The following sentences are merely grouped under headings, as any attempt to arrange ready-made dialogues must prove futile. They include common remarks on Domestic facts, on the Relationships of life, on Eating and Drinking, on Visiting, on Money, Quantity, and Time, on Buying and Selling, on Travelling, and on Hunting. Most of the sentences are intended to illustrate some point of idiom or technical use of a word; all mere "yes and no" padding being carefully omitted.

DOMESTIC.

- This is a nice house; is it yours? यह अच्छा घर है क्या
—Yah achchhâ ghar hai; kyâ तुम्हारा है
tumhârâ hai?
- This is not so nice a place as yours. —Yah waisâ achchhâ यह वैसा अच्छा मकान
makân nahîn hai jaisâ ki tum- नहीं है जैसा कि
hârâ. तुम्हारा
- I shall never move from my place. मैं अपनी जगह से कभी
—Main apnî jagah se kabhî na न हिलूंगा
hilûngâ.
- By living here he pleases me.—यहाँ रहने से वह मुझ
Yahân rahne se wah mujh ko को खुश करता है
khuś kartâ hai.
- I will have this house pulled down. मैं इस मकान को गिरवा
—Main is makân ko girwâ dūngâ. दूंगा
- There are stewards in the houses धनियों के घरों में भंडारी
of the wealthy.—Dhaniyon ke होते हैं
gharon men bhaṇḍârî hote haiṇ.

* The Present tense is here used for the Future. "I am coming," meaning "I intend to come."

† Here the Past tense is used to express the promptitude with which the thing will be done. "I am come," implying "I will be there immediately."

Where the women are secluded
there are stewardesses also.—
Jahân strî kâ pardâ hotâ hai
wahân bhandârin bhî hotî haiñ.

Why does that mouse stay there,
and not run into his mouse-hole?
—Wah chûhâ wahân kyon baiṭhâ
hai, wah apne bil meñ kyon na-
hîn jâtâ?

I have a servant with me.—Mere
sâth naukâr hai.

Ring the bell.—Ghaṇṭe ko bajâ do.

Stand aside.—Kinâre khare ho.

Do it properly.—Use uचित रीति से
karo.

He is right. — Us kâ kahnâ ṭhîk
hai.

How does he behave towards
you?—Wah tumhâre sâth kaisâ
sulûk kartâ hai?

He behaves well.—Us kî châl
achchhî hai; or us kî châl ḍhâl
achchhî hai; or wah achchhî châl
chaltâ hai.

He must have deceived you.—Us
ne tum ko niśchay karke dhokâ
diyâ hogâ.

Do it this way.—Use is रीति से
karo.

What will you do with this?—Tum
is ko kyâ karoge?

You should not do this.—Tum ko
yah karnâ na châhiye.

You will have your own way.—
Tum apnî hî ṭek rakkhoge.

जहाँ स्त्री का परदा
होता है वहाँ भंडा-
रिन भी होती हैं

वह चूहा वहाँ क्यों बैठा
है वह अपने बिल
में क्यों नहीं जाता

मेरे साथ नौकर है

घण्टे को बजा दो

किनारे खड़े हो

उसे उचित रीति से
करो

उस का कहना ठीक है

वह तुम्हारे साथ कैसा
सुलूक करता है

उस की चाल अच्छी है।

or उस की चाल
ढाल अच्छी है। or

वह अच्छी चाल
चलता है

उस ने तुम को निश्चय
करके धोका दिया
होगा

उसे इस रीति से करो

तुम इस को क्या करोगे

तुम को यह करना न
चाहिये

तुम अपनी ही टेक
रक्खोगे

- What have you got there?—वहाँ तुम ने क्या पाया
Wahân tum ne kyâ pâyâ?
- Do not meddle with those things.
—Un vastu, on men hâth na dâlo.
उन वस्तुओं में हाथ न डालो
- I want to ask you something.—मैं आप से कुछ पूछना चाहता हूँ
Main âp se kuchh pûchhâ châhtâ hûn.
- He is afraid of ghosts.—Wah bhût-on se dârtâ hai.
वह भूतों से डरता है
- He has bolted (*i.e.* gone no one knows where).—Wah susrâl ho gayâ.
वह सुसराल हो गया
- He thinks you are good.—Wah tum ko nek samajhtâ hai.
वह तुम को नेक समझता है
- Who woke you up so early?—Tum ko itnâ sawere kis ne jagâyâ hai?
तुम को इतना सबेरे किस ने जगाया है
- You should not have called me.—Tum ko mujhe pukârnâ nahîn châhiye thâ.
तुम को मुझे पुकारना नहीं चाहिये था
- My present washerman does not wash my clothes quickly; he is idle.—Merâ hâl kâ dhobî mere kapre jald nahîn dhotâ; wah sust hai.
मेरा हाल का धोबी मेरे कपड़े जल्द नहीं धोता वह सुस्त है
- Your former washerman was not idle.—Tumhârâ aglâ dhobî sust na thâ.
तुम्हारा अगला धोबी सुस्त न था
- He is more idle than any former washerman.—Wah sab se pahile kâ dhobî adhik sust hai.
वह सब से पहिले का धोबी अधिक सुस्त है
- Had this boy remained with better companions he would have been more industrious.—Jo yah larkâ bhale sâthiyon ke sang rahâ hotâ to wah adhik udyogî hotâ.
जो यह लड़का भले साथियों के संग रहा होता तो वह अधिक उद्योगी होता
- His clothes are dirty; tell him to
उस के कपड़े मैले हैं उस

- wear his new clothes. — Us ke kapre maile hain; us se kah do ki apne naye kapre pahine.
- Your face is very dirty; I think you never bathe. — Tumhârâ mukh bahut mailâ hai; main sochtâ hûn ki tum kabhî nahîn nahâte.
- I do bathe daily. — Main har roz nahâtâ to hûn.
- He may have been bathing when you called upon him. — Jab tum us ke pâs gaye tab wah nahâtâ rahâ howe.
- I had him turned out. — Main ne us ko nikalwâ diyâ.
- He will revenge this insult. — Wah is anâdar kâ palâtâ legâ.
- I won't let such a person as you stand beside me. — Tumhâre aise šakhs ko apne nagîch kharâ to hone hî na dûngâ.
- Hate no one, lest you become like him. — Kisî se ghriṇâ na karo; kyâ jāne tumhârî hâlat us kî sî na ho jāy.
- I will get him to do this. — Main is ko us se karwâ lûngâ.
- I will make you do this. — Main is ko tum se karwâ, ûngâ.
- It will take me an hour to do this. — Is ke karne meṅ mujh ko ek ghañtâ lagegâ.
- I shall have finished my work before you come. — Tumhâre âne ke âge main apnâ kârn pûrâ kar chukûngâ.
- से कह दो कि अपने नये कपड़े पहिने
- तुम्हारा मुख बहुत मैला है मैं सोचता हूँ कि तुम कभी नहीं नहाते
- मैं हर रोज़ नहाता तो हूँ
- जब तुम उस के पास गये तब वह नहाता रहा होवे
- मैं ने उस को निकलवा दिया
- वह इस अनादर का पलटा लेगा
- तुम्हारे ऐसे शख्स को अपने नगीच खड़ा तो होने ही न दूंगा
- किसी से घृणा न करो क्या जाने तुम्हारी हालत उस को सी न हो जाय
- मैं इस को उस से करवा लूंगा
- मैं इस को तुम से करवाऊंगा
- इस के करने में मुझ को एक घण्टा लगेगा
- तुम्हारे आने के आगे मैं अपना काम पूरा कर चुकूंगा

- I will not leave until you shall have done this.—Jab tak tum is ko na kar chukoge main yahân se na ṭalûngâ.
- I have already done it.—Main us ko kar chukâ hûn.
- Catch me doing it.—Main kar chukâ.
- I shall quit this occupation.—Main yah naukari chhor dūngâ.
- Why are you heaving such deep sighs?—Tum aisi ṭandhî sâns kyon lete ho?
- He is now even more dejected than formerly.—Âge se wah ab udâs bhî hai.
- He knelt down and cried bitterly.—Wah ghuṭnon ke bal baiṭhâ aur bahut royâ.
- She always cries when anyone touches her dolls.—Jab us kî gurîyân koî chhûtâ hai tab wah rone lagtî hai.
- He has no power over you.—Us kâ kuchh tum par na bas âyâ.
- He was very sick; he may now be dead.—Wah bahut bîmâr thâ; ab wah mar gayâ ho.
- You will not study; therefore I will not advance you.—Tum parhohîge nahîn; is liye main tumhârâ barhâ, o na karûngâ.
- I dismissed the affair peremptorily.—Main ne bahut nahîn kî.
- This is fair (we are quits).—Yah samân bhâv huâ.
- He said much in your favour.—Us ne tumhâre liye bahut kahâ.
- जब तक तुम इस का न कर चुकोगे मैं यहां से न टलूंगा
- मैं उस को कर चुका हूँ
- मैं कर चुका
- मैं यह नौकरी छोड़ दूंगा
- तुम ऐसी ठंडी सांस क्यों लेते हो
- आगे से वह अब उदास भी है
- वह घुटनों के बल बैठा और बड़त रोया
- जब उस की गुड़ियां कोई छूता है तब वह रोने लगती है
- उस का कुछ तुम पर न बस आया
- वह बड़त बीमार था अब वह मर गया हो
- तुम पढ़ोहीगे नहीं इस लिये मैं तुम्हारा बढ़ाव न करूंगा
- मैं ने बड़त नहीं की
- यह समान भाव हुआ
- उस ने तुम्हारे लिये बड़त कहा

- I understand.—Main ne samjhâ. मैं ने समझा
- I have a holiday to-day.—Âj ham ko chhutî hai. आज हम को छुट्टी है
- I am not sure that it is so.—Main yakîn nahîn hai ki aisâ hu,â hai. मैं यकीन नहीं है कि ऐसा हुआ है
- He was just about to go.—Wah jânewâlâ thâ. वह जानेवाला था
- This is a rather wide room.—Yah kuchh chauṛî koṭhrî hai. यह कुछ चौड़ी कोठरी है
- The walls of my room are green.—Merî koṭhrî kî bhîteṅ hari hain. मेरी कोठरी की भीतें हरि हैं
- Bring the lid of this box.—Is sandûk kâ ḍhapnâ lâ,o. इस सन्दूक का ढपना लाओ
- This table is dusty, have it cleaned.—Yah mez mailî hai, is ko sâf karwâ lo. यह मेज मैली है इस को साफ़ करवा लो
- Who has moved the table?—Mez ko kis ne hilâyâ? मेज को किस ने हिलाया
- One leg of this table is short.—Is mez kâ ek pâ,e chhotâ hai. इस मेज का एक पाए छोटा है
- I will have all these chairs sent to your house.—Ye sab kursiyân main tumhâre ghar bhijwâ dūngâ. ये सब कुर्सियां मैं तुम्हारे घर भिजवा दूंगा
- Give me that string.—Mujhe wah dorî do. मुझे वह डोरी दो
- What string? I can't see one.—Dorî kyâ hai? Ham to dekhte nahîn. डोरी क्या है। हम तो देखते नहीं
- I want a pair of tongs.—Mujh ko ek chimṭâ darkâr hai. मुझे को एक चिमटा दरकार है
- What will you do with the tongs? —Chimṭâ kyâ karoge? चिमटा क्या करोगे
- I have five sons, and they all want boots.—Mere pânch betē hain un sabhon ko jûte châhiye. मेरे पांच बेटे हैं उन सभी को जूते चाहिये

- What will you do with the old pairs? — Purâne jorōn ko kyâ karogē? पुराने जोड़ों को क्या करोगे
- I will throw the old pairs away.— Purâne jorōn ko phenk dūngâ. पुराने जोड़ों को फेंक दूंगा
- Give me the thinnest of your needles.—Apnî suiyoñ meñ se sab se putlî mujh ko do. अपनी सुइयों में से सब से पतली सुइया को दो
- I don't know where they are.— Main nahîn jântâ ki we kahân hai. मैं नहीं जानता कि वे कहाँ हैं
- My sister's penknife is exactly like yours.—Merî bahin kâ kalam-tarâs thîk tumhârâ sâ hai. मेरी बहिन का कलम-तराश ठीक तुम्हारा सा है
- My walking-stick is in my house, have it brought here.—Merî chhañ merî koṭhrî meñ hai, us ko yahân mañgwâ lo. मेरी छड़ी मेरी कोठरी में है उस को यहाँ मंगवा लो
- It will not be possible.—Nahîn sak jâygâ. नहीं सक जायगा
- Must he wear a hat?—Kyâ us ko ṭopî de lenâ châhiye? क्या उस को टोपी दे लेना चाहिये
- My hat is not here; do you know where it is?—Merî ṭopî yahân nahîn hai; tum jânte ho kahân hai? मेरी टोपी यहाँ नहीं है तुम जानते हो कहाँ है
- It is in the inner room.—Wah andar kî koṭhrî meñ hai. वह अंदर की कोठरी में है
- I was in the inner room, but did not see it.—Main andar kî koṭhrî meñ thâ, aur us ko main ne na dekhâ. मैं अंदर की कोठरी में था और उस को मैं ने न देखा
- The front of your coat is soiled.—Tumhâre aṅgarkhe ke âge kâ bhâg mailâ hai. तुम्हारे अंगरखे के आगे का भाग मैला है
- Why don't you wear your good clothes.—Tum apne achchhe kapre kyon nahîn pahinte? तुम अपने अच्छे कपड़े क्यों नहीं पहिनते

- His watch-chain is very handsome.** —Us kī jebîgharî kī zanjîr bahut sundar hai. उस की जेबी घड़ी की जंजीर बहुत सुन्दर है
- Give me that lead-pencil.**—Wah sîse kâ kalam mujhe do. वह सीसे का कलम मुझे दो
- He has a slate-pencil.**—Us ke pās ek patthar kâ kalam hai. उस के पास एक पत्थर का कलम है
- Sohan is writing a letter.**—Sohan ek chitṭhî likh rahâ hai. सोहन एक चिट्ठी लिख रहा है
- I made him write a letter.**—Main ne us se ek chitṭhî likhwâî. मैं ने उस से एक चिट्ठी लिखवाई
- I got this written by him.**—Main ne is ko us se likhwâ liyâ. मैं ने इस को उस से लिखवा लिया
- Should he be writing don't speak to him.**—Jo wah likh rahâ ho to us se kuchh mat kaho. जो वह लिख रहा हो तो उस से कुछ मत कहो
- When shall you have written this letter?**—Yah chitṭhî tum kab likh chukoge? यह चिट्ठी तुम कब लिख चुकोगे
- Can he have finished this picture in two hours?**—Kyâ wah is tas-wîr ko do ghañṭe meñ tamâm kar sakâ hogâ? क्या वह इस तस्वीर को दो घण्टे में तमाम कर सका होगा
- I want three or four books.**—Mujh ko tîn châr pothiyân châhiye. मुझ को तीन चार पोथियाँ चाहिये
- What do you think of my book?**—Tumhârî samajh meñ merâ grānṭh kaisâ hai? तुम्हारी समझ में मेरा ग्रंथ कैसा है
- When you have done reading this book place it on this table.**—Jab tum is kitâb ko paṛh chuknâ tab use is mez par rakh denâ. जब तुम इस किताब को पढ़ चुकना तब उसे इस मेज पर रख देना
- I will have that put to rights by the duftari.**—Main us ko daf-tarî se durust karwâ lûngâ. मैं उस को दफ्तरी से ठीक करवा लूंगा

I must have seen him somewhere ;
but I can't say where I saw him.
—Main ne us ko kahîn niśchay
dekhâ hogâ ; parantu main nahîn
kah saktâ ki main ne us ko
kahân dekhâ.

Do matches light well this weather,
or not?—Kyâ is mausim meñ
diyâsalâî achchhî terah se baltî
hain yâ nahîn?

Your garden is smaller than
mine, but our neighbour's is the
smallest.—Tumhârâ bâgh mere
se chhoṭâ hai, aur hamâre paṛosî
kâ sab se chhoṭâ hai.

Who shuts this gate?—Is phâṭak
ko kaun bañd kartâ hai?

I have been labouring in that
garden.—Main us phulwârî meñ
ṭahaltâ rahâ hûn.

Are these four flowers of one or
different kinds?—Kyâ ye chârôn
phûl ek bhânti ke hain yâ judî
judî bhântiyôn ke?

How do you like this flower?—
Tum ko yah phûl kaisâ lagtâ
hai?

I have not smelt it yet.—Main ne
use abhî nahîn sūnghâ.

Who sawed this wood up?—Is
lakṛî ko kis ne âre se chîrâ hai?

Is anything sown in this field?—
Kyâ is khet meñ kuchh boyâ
hai?

See, how he is striding out of that
field!—Dekho, wah kis taur se
us khet meñ se lambe pânw jâtâ
hai!

मैं ने उस को कहीं
निश्चय देखा होगा
परंतु मैं नहीं कह
सकता कि मैं ने उस
को कहाँ देखा

क्या इस मौसिम में दि-
यासलाई अच्छी तरह
से बलती हैं या नहीं

तुम्हारा बाग़ मेरे से छोटा
है और हमारे पड़ो-
सी का सब से छोटा
है

इस फाटक को कौन बंद
करता है

मैं उस फुलवाड़ी में
टहलता रहा हूँ

क्या ये चारों फूल एक
भाँति के हैं या जुड़ी
जुड़ी भाँतियों के

तुम को यह फूल कैसा
लगता है

मैं ने उसे अभी नहीं
सुँघा

इस लकड़ी को किस ने
आरे से चीरा है

क्या इस खेत में कुछ
बोया है

देखो वह किस तौर से
उस खेत में से लंबे
पाँव जाता है

- The sheep must be shorn.—**Bheron ke roñon ko katarnâ avasâya hai. बड़ों के रोँचों को कतर-
ना अवश्य है
- Where do your oxen browse?—**Tumhâre bail kahân charte hain? तुम्हारे बैल कहाँ चरते हैं
- He has twenty cows, who milks them?—**Us ke bîs gâe hain, un ko kaun duhtâ hai? उस के बीस गाय हैं उन को कौन दुहता है
- I have several male and female sparrows. —**Mere pâs kaî ek gaure aur gauraiyâ hain. मेरे पास कई एक गीरे और गौरैया हैं

RELATIONSHIP.

- Rohan is the oldest of my sons.—**Rohan mere beton men sab se barâ hai. रोहन मेरे बेटों में सब से बड़ा है
- My brother is more active than my cousin. —**Merâ bhâî mere chachere bhâî se châlâk hai. मेरा भाई मेरे चचेरे भाई से चालाक है
- Have you a son or a daughter?—**Tumhâre betâ hai yâ betî? तुम्हारे बेटा है या बेटी
- I have a daughter.—**Mere betî hai? मेरे बेटो है
- How many uncles have you?—**Tumhâre kai chachâ hain? तुम्हारे कै चचा हैं
- What do you think of my nephew's new carriage?—**Tumhârî samajh men mere bhatîje kî naî gârî kaisî hai? तुम्हारी समझ में मेरे भतीजे की नई गाड़ी कैसी है
- My cousin's [father's side] hair is black. —**Mere chachere bhâî kâ bâl kâlâ hai. मेरे चचेरे भाई का बाल काला है
- Has he brothers-in-law and sons-in-law, or not?—**Us ke bah-noî aur dâmâd hain yâ nahîn? उस के बहनोई और दामाद हैं या नहीं
- He has three brothers-in-law and two sons-in-law.—**Us ke tîn bah-noî aur do dâmâd hain. उस के तीन बहनोई और दो दामाद हैं
- Bâbû Banmâlî Chattopâdhyâya has** बाबू बनमाली चट्टोपा-

20 fathers-in-law, 20 mothers-in-law, and 80 brothers-in law.—
Bâbû Banmâlî Chatterpâdhyâya
ke bîs sasur bîs sâs aur assî sâle
hain.

How is it he has so many fathers-in-law, mothers-in-law, and brothers-in-law? — Us ke itne sasur sâs aur sâle kyonkar hain?

He is a Kulîn Brâhman, and therefore has twenty wives. — Wah Kulîn Brâhman hai, is liye us ke bîs jorû hain.

He has scores of friends. — Us ke koriyon mitra hain.

The girls are playing in the garden. — Larkiyân bâgh meñ khel rahî hain.

How is your daughter to-day? — Tumhârî betî âj kaisî hai?

My friend has three daughters-in-law. — Mere mitra ke tîn bahû hain.

Whose daughter is our physician's wife? — Hamâre baid kî jorû kis kî betî hai?

Is this lady your brother's wife? — Kyâ yah bibî tumhâre bhâî kî jorû hai?

She is my wife's niece. — Wah merî jorû kî bhatîjî hai.

My female attendant was your niece's companion. — Merî chârânî tumhârî bhatîjî kî sâthin thî.

His niece was a capital actress. — Us kî bhatîjî prasiddh bhânîin thî.

धाय के बीस ससुर
बीस सास और अस्सी
साले हैं

उस के इतने ससुर सास
और साले क्योंकर हैं

वह कुलीन ब्राह्मण है
इस लिये उस के बीस
जोरु हैं

उस के कोड़ियों मित्र हैं

लड़कियां बाग में खेल
रही हैं

तुम्हारी बेटी आज कैसी
है

मेरे मित्र के तीन बहू हैं

हमारे वैद की जोरु
किस की बेटी है

क्या यह बीबी तुम्हारे
भाई की जोरु है

वह मेरी जोरु की
भतीजी है

मेरी चाकरानी तुम्हारी
भतीजी की साथिन
थी

उस की भतीजी प्रसिद्ध
भांडिन थी

Yes, there is a widow, let me ask her.—Hân, ek beṛo hai; mujh ko us se pūchhne do.

My neighbour wants a tutoress for her daughters; do you know of one?—Merâ paṛosî apnî beṭiyon ke liye ek ustânî chāhtâ hai; tum kisî ko jānte ho?

His neighbour was a washerwoman, and my neighbour was a goldsmith.—Ek dhobin us kî paṛosin thî, aur ek sonâr merâ paṛosî thâ.

हाँ एक बेव है मुझ को उस से पूछने दो

मेरा पड़ोसी अपनी बेटियों के लिये एक उस्तानी चाहता है तुम किसी को जानते हो

एक धोबिन उस की पड़ोसिन थी और एक सोनार मेरा पड़ोसी था

EATING AND DRINKING.

He feels hungry.—Us ko bhûkh lagî hai.

She eats very little.—Wah bahut thorâ khâtî hai.

Mussulmans do eat with Christians.—Musalmân Îsâ,iyon ke sâth khâte to hain.

Is dinner ready?—Kyâ khânâ taiyâr hai?

It is being cooked.—Paktâ.

All have set to eating.—Sab khâne lag gaye.

How many dishes do you want?—Tum ko kai thâli chāhiye.

He has no loaves, but he has cakes.—Us ke pâs roṭ nahîn hain, lekin chapâtiyân hain.

They are for taking cakes from the fire-place.—Chûlhe se chapâti khîncne ke liye.

उस को भूख लगी है

वह बहुत थोड़ा खाती है

मुसलमान ईसाइयों के साथ खाते तो हैं

क्या खाना तैयार है

पकता

सब खाने लग गये

तुम को कै थाली चाहिये

उस के पास रोट नहीं हैं लेकिन चपातियाँ हैं

चूल्हे से चपाती खींचने के लिये

Have you any potatoes? — Kyâ tumhâre pās âlû haiñ. क्या तुम्हारे पास आलू हैं

I eat five and twenty mouthfuls of meat a day.—Main pachchīs kawal mâns din khâtâ hûñ. मैं पच्चीस कवल मांस दिन खाता हूँ

Eat an apple.—Ek seb khâo. एक सेब खाओ

He is eating a pear.—Wah ek nâspâtî khâtâ hai. वह एक नाशपाती खाता है

Has he got an orange?—Kyâ us ke pās nârangî hai? क्या उस के पास नारंगी है

I cannot even give my son two spoonfuls of milk, how can I give the cat four?—Apne betē ko to main do chamche dūdh de nahîñ saktâ billî ko châr chamche dūdh kyonkar de saktâ hûñ? अपने बेटे को तो मैं दो चमचे दूध दे नहीं सकता बिल्ली को चार चमचे दूध क्योंकर दे सकता हूँ

What more will you give him than me?—Tum us ko mujh se adhik kyâ doge? तुम उस को मुझ से अधिक क्या दोगे

They are ill; they are eating nothing but two or three handfuls of rice.—We bîmâr haiñ; we do tîn muṭṭhî chāwal ko chhorṅkar kuchh nahîñ khâte. वे बीमार हैं वे दो तीन मुट्ठी चावल को छोड़कर कुछ नहीं खाते

They are also eating four mouthfuls of sweetmeats, and drinking ten spoonfuls of milk.—We châr kawal miṭhâî bhî khâte haiñ, aur das chamach dūdh pîte haiñ. वे चार कवल मिठाई भी खाते हैं और दस चमच दूध पीते हैं

I will give him more mangoes than you.—Main us ko tum se adhik âm dūngâ. मैं उस को तुम से अधिक आम दूंगा

Have you eaten up all the mangoes I placed here?—Kyâ jitne âm main ne yahân rakkhe sab tum ne khâ dâle haiñ? क्या जितने आम मैं ने यहाँ रखे सब तुम ने खा डाले हैं

I liked them very much, and therefore ate them one by one.—वे मुझ को बहुत अच्छे लगे इस वजह से मैं उन

We mujh ko bahut achchhe lage
is wâste main un ko ek ek karke
sab khâ gayâ.

That mendicant has eaten enormously.—Us bhikhârî ne bahut
khâyâ hai.

I want a cup of tea.—Mujh ko ek
piyâlâ châ châhiye.

Do not let him drink much water,
otherwise he will take a chill.—
Use bahut pâni mat pine do, na-
hîn to us ko sardî ho jâygi.

When they had done eating they
went to sleep.—Jab we khânâ
khâ chuke tab we so gaye.

VISITING.

Shall I come to you to-day?—Kyâ
âj main âp ke pâs âûn?

Shall you be at home to-day,
please?—Kyâ âp âj ghar par
rahiyegâ?

Have you got to write?—Kyâ tum
ko likhnâ hai?

I shall not be at home to-day.—
Âj main ghar par na rahûngâ.

I must go.—Mujh ko jânâ hai.

I have sometimes to go.—Mujh ko
kabhî kabhî jânâ partâ hai.

Sometimes he has to run.—Us ko
kabhî kabhî daurnâ partâ hai.

May you go there, or not?—Tum
wahân jâne pâyê, ki nahîn?

He was not allowed to see his friend.
—Wah apne dost ko dekhne na
pâyâ.

को एक एक करके
सब खा गया

उस भिखारी ने बहुत
खाया है

मुझ को एक पियाला चा
चाहिये

उसे बहुत पानी मत
पीने दो नहीं तो
उस को सरदी हो
जायगी

जब वे खाना खा चुके
तब वे सो गये

क्या आज मैं आप क
पास आऊँ

क्या आप आज घर पर
रहियेगा

क्या तुम को लिखना है

आज मैं घर पर न
रहूंगा

मुझ को जाना है

मुझ को कभी कभी
जाना पड़ता है

उस को कभी कभी दौड़-
ना पड़ता है

तुम वहाँ जाने पाये कि
नहीं

वह अपने दोस्त को
देखने न पाया

- When you went to him a second time what did he say?—Jab tum us ke pās do-bārā gaye tab us ne kyā kahā?
- Let him go there, if you please.—Jo āp kī sammati ho to use wahān jāne dījiye.
- Go in your brother's palanquin.—Apne bhāī kī pālūkī men jā, o.
- जब तुम उस के पास दोबारा गये तब उस ने क्या कहा
- जो आप की सम्मति हो तो उसे वहाँ जाने दीजिये
- अपने भाई की पालकी में जाओ

MONEY.

- Gold is the dearest of metals.—Sonā sab dhātōn se mahāngā hotā hai.
- How much money will you get?—Tum kitne rupaye pā, oge?
- I shall receive thirty rupees.—Main tīs rupaye pā, ūngā.
- Who will pay you?—Tum ko kaun rupayā degā?
- I have a rupee a month.—Main mahīne mahīne ek rupayā pātā hūn, or Mujhe mahīne mahīne ek rupayā miltā hai.
- I am in the receipt of 100 rupees a month.—Mujh ko sau rupaye māhwārī milte hain.
- I have 100 rupees.—Mere pās sau rupaye hain.
- I can't do anything with 100 rupees; more are required.—Sau rupaye se main kuchh na kar sakūngā; aur chāhiyē.
- How much a day does this labourer earn?—Yah kamerā har roz kitnā kamātā hai?
- सोना सब धातों से महंगा होता है
- तुम कितने रुपये पाओगे
- मैं तीस रुपये पाऊंगा
- तुम को कौन रुपया देगा
- मैं महीने महीने एक रुपया पाता हूँ or मुझे महीने महीने एक रुपया मिलता है
- मुझ को सौ रुपये माहवारी मिलते हैं
- मेरे पास सौ रुपये हैं
- सौ रुपये से मैं कुछ न कर सकूंगा और चाहिये
- यह कमेरा हर रोज कितना कमाता है

- He earns three or four annas a day.—**Wah har roz tîn châr âne kamâtâ hai. वह हर रोज़ तीन चार आने कमाता है .
- You are giving me less money than you are giving him.—**Tum mujh ko us se thorâ rupayâ dete ho. तुम मुझ को उस से थोड़ा रुपया देते हो
- He has an anna a day.—**Wah har roz ek ânâ pââtâ hai. वह हर रोज़ एक आना पाता है
- Have you got a copper?—**Kyâ tum-hâre pās ek paisâ hai? क्या तुम्हारे पास एक पैसा है
- Why? I've got one, however.—**Kâhe ko? Hai to. काहे को। है तो
- The milk was in a twopenny earthenware porringer. —**Ek sawâ-ânewâlê miṭṭî ke kaṭore meñ dūdh rahtâ thâ. एक सवाआनेवाले मिट्टी के कटोरे में दूध रहता था
- They are losing a lot of money.—**We bahut rupiyâ kho rahe haiñ. वे बड़त रुपिया खो रहे हैं
- You have entirely squandered his money.—**Tum ne us kâ rupayâ sab urwâ diyâ. तुम ने उस का रुपया सब उड़वा दिया
- How much have you lost?—**Tum kitnâ hâre? तुम कितना हारे
- I have lost 300 rupees.—**Main tîn sau rupaye hârâ. मैं तीन सौ रुपये हारा
- I have won 200 rupees.—**Main ne do sau rupaye jîte. मैं ने दो सौ रुपये जीते
- Much time and money will be required for that.—**Us meñ bahut kâl aur rupaye lageñge. उस में बड़त काल और रुपये लगेंगे
- The people of India don't like taxes.—**Hind ke logon ko ṭikkas pasand nahîñ. हिंद के लोगों को टिकस पसंद नहीं
- The people of India do not have to pay many taxes. —**Hind ke logon ko bahut mahsûl nahîñ dene partê. हिंद के लोगों को बड़त महसूल नहीं देने पड़ते

NUMBER AND QUANTITY.

- How many brothers have you?— तुम्हारे कै भाई हैं
Tumhâre kai bhâî haiñ?
- How many boys are there in your school? — Tumhâre madrassee men kitne larke haiñ? तुम्हारे मद्रसे में कितने लड़के हैं
- Why are only half the boys come? केवल आधे ही लड़के
—Keval âdhe hî larke kyon âe kyon आए हैं
haiñ?
- There is a boy in your room.— तुम्हारी कोठरी में एक
Tumhârî koṭhrî men ek larḳâ लड़का है
hai.
- I want very few servants.—Thore थोड़े ही नौकर मुझ को
hî naukâr mujh ko châhiyen. चाहियें
- This box contains many things.— इस सन्दूक में बहुत
Is sandûk men bahut chîzen haiñ. चीजें हैं
- How many sons has that woman? वह स्त्री कै लड़के
—Wah strî kai larke janî? जनी
- The more you read, the more you जितना ही तुम पढ़ोगे
will learn.—Jitnâ hî tum parh- उतना ही तुम सी-
oge utnâ hî tum sîkhoge. खोगे
- I gave him a score of beams.— मैं ने उस को एक कोड़ी
Main ne us ko ek koṛî dharanen धरने दीं
dîn.
- Mohan has three score of bamboos. मोहन के यहां तीन
—Mohan ke yahân tîn koṛî bâns कोड़ी बांस हैं
haiñ.
- That is not so wide a room as this वह इतनी चौड़ी को-
is.—Wah itnî chaurî koṭhrî nahîn ठरी नहीं है जित-
hai jitnî ki yah hai. नी कि यह है
- How many inches long is his ruler? उस का मिस्तर कै तख
—Us kâ mistar kai tasû lambâ लंबा है
hai?
- His ruler is two feet four inches उस का मिस्तर दो फुट
long.—Us kâ mistar do phut aur और चार तख लंबा
châr tasû lambâ hai. है

- I will give you a beega of land.—
Main tum ko ek bîghâ bhûmi
dûngâ.
How far is it?—Wah kitnî dûr
hai?
It is 100 kos.—Sau kos hai.
It is 3 hours journey from here.—
Yahân se pahar bhar kâ mârg
hai.
They should be made of copper
wire $\frac{3}{4}$ inch thick.—Paun inch
ke dal ke tāmbe ke târ kî banâni
châhiye.
How many walls are round that
fort?—Us garh ke âs-pâs kitnî
bhîten hai?
How high is the outermost wall?
—Sab se bâharî bhît kitnî ûnchî
hai?
How wide and deep is the outer
ditch?—Bâharî khâî kitnî chaurî
aur kitnî gahirî hai?
That is rather a deep well.—Wah
kuchh gahirâ kûân hai.
Two or two and a half cubits down
is a subterranean passage.—Do
arhâî hâth niche ek surāng hai.
Some wharfs stretch out about a
mile into the sea.—Koî ghât sa-
mundar men ek mil ke lag-bhag
chale jâte hai.
How many pilgrims were there in
Allahabad?—Prayâg men kitne
jâtrî the?
About 100,000.—Das lâkh ke lag-
bhag.
He will revile you two hundred
- मैं तुम को एक बीघा
भूमि दूंगा
वह कितनी दूर है
सी कोस है
यहां से पहर भर का
मार्ग है
पीन इंच के दल के
तांबे के तार की
बनानी चाहिये
उस गढ़ के आस पास
कितनी भीतें हैं
सब से बाहरी भीत
कितनी ऊंची है
बाहरी खाई कितनी
चौड़ी और कितनी
गहरी है
वह कुछ गहिरा कुआं है
दो अर्द्ध या दो और नीचे
एक सुरंग है
कोई घाट समुंद्र में एक
मील के लगभग चले
जाते हैं
प्रयाग में कितने यात्री थे
दस लाख के लगभग
उस से दोसीगुनी अधिक

times more than that.—Us se do-sau-gunî adhik terî burâî bar-nan karegâ.

तेरी बुराई बर्नन करेगा

TIME.

There are four pahars in the day, and four in the night.—Din men châr pahar hote hain, aur rât men châr pahar hote hain.

दिन में चार पहर होते हैं और रात में चार पहर होते हैं

A summer's day is one of five watches.—Garmî kâ din pânch pahar kâ hotâ hai.

गर्मी का दिन पांच पहर का होता है

He will come in an hour.—Wah ek ghañṭe men âwega.

वह एक घण्टे में आवेगा

An hour is a very short time.—Ghañṭe bhar kâ kâl bahut thorâ hai.

घण्टे भर का काल बहुत थोड़ा है

He studies six hours and sleeps six hours.—Wah do pahar parhâ hai, aur do pahar sotâ hai.

वह दो पहर पढ़ता है और दो पहर सोता है

The sun shone all the afternoon.—Sipaharî bhar sûraj rosan rahâ hai.

सिपहरी भर सूरज रोशन रहा है

Two hours of night yet remained.—Do gharî rât pichhlî rah gaî.

दो घड़ी रात पिछली रह गई

To-morrow, before noon, King Dasaratha will have given me his throne.—Kal do pahar ke pahile Râjâ Daśaratha apnâ sinhâsan mujhe de chukege.

कल दो पहर के पहिले राजा दशरथ अपना सिंहासन मुझे दे चुकेगे

Will you go bathe with me at 7 o'clock to-morrow?—Kyâ tum mere sâth kal sât baje nahâne chaloge?

क्या तुम मेरे साथ कल सात बजे नहाने चलोगे

What will you be doing till 8 o'clock to-morrow?—Tum kal âṭh baje tak kyâ karte rahoge?

तुम कल आठ बजे तक क्या करते रहोगे

It is very bad to sleep till 8 o'clock.—Âṭh baje tak sote rahnâ bahut burâ hai.

आठ बजे तक सोते रहना बहुत बुरा है

- Yesterday a great fire broke out in the market-place.—Kal chauk men baṛī āg lagī.
 Last night I was awake all night.—Pichhlī rāt main rāt bhar jāgā.
 I wrote last evening.—Main ne ka sânjh ko likhâ.
 Rohan broke it the day before yesterday.—Rohan ne use parson torâ.
 Four days ago.—Châr din hue.
 That newspaper is published once a week.—Wah samâchâr âth-wâre men ek bâr nikaltâ hai.
 I was ill all last week.—Pichhle hafte bhar main bîmâr rahâ.
 You came to Benares on Tuesday.—Tum Maṅgal ke roz Kâsî â, e.
 I shall go to Calcutta on Wednesday.—Main Budh ke roz Kalkatte jā, ūṅgâ.
 Our work will be begun before next month.—Agle mâh se hamârâ kâam sûrû hogâ.
 Mohan swam across this river last year.—Mohan pār sâl is nadî ko tairkar pār kar gayâ.
 This servant is of four years standing.—Yah châr baras kâ naukâr hai.
 How long has he been with you?—Wah âp ke sâth kitne dinon se hai.
 He has been with me since childhood.—Wah mere sâth larakpan se hai.
- कल चौक में बड़ी आग लगी
 पिछली रात में रात भर जागा
 मैं ने कल सांझ को लिखा
 रोहन ने उसे परसों तोड़ा
 चार दिन ऊर
 वह समाचार अठवारे में एक बार निकलता है
 पिछले हफ्ते भर मैं बीमार रहा
 तुम मंगल के रोज काशी आए
 मैं बुध के रोज कलकत्ते जाऊंगा
 अगले माह से हमारा काम शुरू होगा
 मोहन पार साल इस नदी को तैरकर पार कर गया
 यह चार बरस का नौकर है
 वह आप के साथ कितने दिनों से है
 वह मेरे साथ लड़कपन से है

- In the severe winter of 1814 this river was frozen over.—1814 ke kathin jāre men yah nadī ūpar jam gaī thī. १८१४ के कठिन जाड़े में यह नदी ऊपर जम गई थी
- In March '75 I shall go to England.—San pachhattar ke Mārch ko main Inglistān ko jā, ūngā. सन पच्चातर के मार्च को मैं इंगलिस्तान को जाऊंगा
- Have you a clock or a watch?—Kyā tumhāre pās dharma-gharī hai yā jebī-gharī? क्या तुम्हारे पास घर्म-घड़ी है या जेबी-घड़ी
- Don't you like clocks?—Kyā tum ko dharma-gharī achchhī nahīn lagtīn? क्या तुम को घर्मघड़ी अच्छी नहीं लगती

BUYING AND SELLING.

- This evening I must go to market.—Mujhe āj sājh ko chauk jānā hai. मुझे आज सांझ को चौक जाना है
- Buy two rupees worth of sugar.—Do रुपये की चीनी मोल लो
- He wants two rupees for this.—Wah it kâ do रुपये mangtā hai. वह इस का दो रुपये मांगता है
- For how much did you purchase it?—Us ko tum ne kitne ko mol liyā hai? उस को तुम ने कितने को मोल लिया है
- How much did you buy this pen for?—Yah kalam tum ne kitne ko mol liyā hai? यह कलम तुम ने कितने को मोल लिया है
- For half an anna.—Ādh āne ko. आध आने को
- What's the price of a sheet of paper?—Ek tā, o kâ kyā dām hai? एक ताव का क्या दाम है
- Half an anna.—Ādh ānâ. आध आना
- We want two or three seers.—Ham do tīn ser kâ prayojan hai. हम को दो तीन सेर का प्रयोजन है

Should you go to the market to-morrow, be kind enough to bring some paper for me.—Jo âp kal chauk jāny to kripâ karke mere wâste kuchh kâgaz lânâ.

This man wants to buy half a yard of muslin.—Yah âdmî âdh gaz malmal mol lenâ châhtâ hai.

I will not sell half a yard; if he take a full yard I will let him have it.—Main âdh gaz nahîn bechûngâ; jo pûrâ gaz le to nis-chay bechûngâ.

Who sells matches?—Diyâsalâ,î kaun bechtâ hai?

How much grass will one get for four annas?—Châr âne men kitnî ghâs milegî?

Corn is very dear in these towns.—In nagarôn men anâj bahut mahangâ hai.

In our towns corn is not so dear.—Hamâre nagarôn men anâj itnâ mahangâ nahîn hai.

To-day I will buy five pair of boots.—Âj main pânch jorê jute mol lûngâ.

What will you do with so many pairs?—Itne jorê kyâ karogê?

Have you sold all your pigeons?—Kyâ tum ne apne sab kabûtar bech dâle hain?

I bought this cow for 30 rupees.—Yah gâe main ne tîs rupaye men mol lî.

He will sell his horse for a hundred rupees.—Wah apnâ ghorâ sau rupaye ko bechegâ.

जो आप कल जाँक जाँय तो छपा करके मेरे वास्ते कुछ कागज लाना

यह आदमी आध गज मलमल मोल लेना चाहता है

मैं आध गज नहीं बेचूंगा। जो पूरा गज ले तो निश्चय बेचूंगा

दियासलाई कौन बेचता है

चार आने में कितनी घास मिलेगी

इन नगरों में अनाज बहुत महंगा है

हमारे नगरों में अनाज इतना महंगा नहीं है

आज मैं पाँच जोड़े जूते मोल लूंगा

इतने जोड़े क्या करोगे

क्या तुम ने अपने सब कबूतर बेच डाले हैं

यह गाय मैं ने तीस रुपये में मोल ली

वह अपना घोड़ा' सी रुपये को बेचेगा

- What will you take for the thirty sheep?—*Tum tison bherî kâ kyâ loge?* तुम तीसों भेड़ी का क्या लोगे
- He was sold to me as a slave.—*Wah misal gulâm ke mere hâth bechâ gayâ.* वह मिसल मुलाम के मेरे हाथ बेचा गया
- I want two score of pearls in exchange for that two score.—*Un do koṛî motiyon ke sthân main aur do koṛî motî châhtâ hûn.* उन दो कोड़ी मोतियों के स्थान में और दो कोड़ी मोती चाहता हूँ
- He wishes to sell it for 4,500 rupees.—*Us ko sârhe châr hazâr rupaye men bechâ châhtâ hai.* उस को साढ़े चार हजार रुपये में बेचा चाहता है
- Do these merchants sell more sugar than tea? — *Kyâ ye saudâgar châ se adhik chînî bechte hain?* क्या ये सौदागर चा से अधिक चीनी बेचते हैं
- The shawls of Amritsar are not so good as those of Kashmir.—*Amritsar ke dušâle waise achchhe nahîn hote jaise Kasmîr ke.* अमृतसर के दुशाले वैसे अच्छे नहीं होते जैसे कश्मीर के
- Amravati cotton is better than that of Calpee. — *Umrâvatî kî ruṇî Kâlpî kî ruṇî se achchhî hotî hai.* उमरावती की रुई कालपी की रुई से अच्छी होती है
- Reckoning profit and loss, 550 rupees are saved each year beyond his keep.—*Har sâl kamtî baṛhtî sârhe pânch sau rupaye us ke baṭ se bach rahe hain.* हर साल कमती बढ़ती साढ़े पाँच सौ रुपये उस के बट से बच रहे हैं
- There was good trade in that place.—*Us des men baṛî bikrî bhāṇî.* उस देश में बड़ी बिक्री भई
- I sold my goods at a profit of ten times their value.—*Main ne apnâ mâl das gunê nafe par bechâ.* मैं ने अपना माल दस गुने नफे पर बेचा

TRAVELLING.

- Is yours a good horse?—Kyâ tum-hârâ ghorâ achchhâ hai? क्या तुम्हारा घोड़ा अच्छा है
- Yes, it is good; but yours is better. —Hân, achchhâ hai; par tum-hârâ aur achchhâ hai. हाँ अच्छा है पर तुम्हारा और अच्छा है
- It is now leaner than formerly.—Wah ab âge se dublâ hai. वह अब आगे से दुबला है
- He must have starved our horses. —Us ne hamâre ghorôn ko nis-chay karke bhûkhon mârâ hogâ. उस ने हमारे घोड़ों को निश्चय करके भूखों मारा होगा
- Is he giving you an old horse?—Kyâ wah tumhen ek bûrhâ ghorâ detâ hai? क्या वह तुम्हें एक बूढ़ा घोड़ा देता है
- Do not accept an old horse.—Bûrhâ ghorâ mat lo. बूढ़ा घोड़ा मत लो
- The farrier has shod my horse excellently.—Na, alband ne mere ghorê ko bhalî bhânti na, al lagâî hai. नखलबंद ने मेरे घोड़े को भली भाँति नखल लगाई है
- Can one horse draw this carriage? —Kyâ ek ghorâ is gârî ko khînc saktâ hai? क्या एक घोड़ा इस गाड़ी को खींच सकता है
- Bring me the biggest of these horses.—In ghorôn men se sab se motâ mere pâs lâo. इन घोड़ों में से सब से मोटा मेरे पास लाओ
- The chariot cannot go very swiftly now.—Rath abhî bahut zor se chalne kâ nahîn. रथ अभी बहुत जोर से चलने का नहीं
- They are going further and further from it. —Us se barâbar adhik adhik dûr chale jate hain. उस से बराबर अधिक अधिक दूर चले जाते हैं
- He had hundreds of asses.—Us ke pâs saikarôn gadhiyân thîn. उस के पास सैकड़ों गधियाँ थीं
- Is he sending a bullock? —Kyâ wah ek bail bhejtâ hai? क्या वह एक बैल भेजता है

- The man has not yet returned.— *Purush abhî tak nahîn lautâ.* पुरुष अभी तक नहीं लौटा
- He was not where you were.— *Jahân tum the wahân wah na thâ.* जहाँ तुम थे वहाँ वह न था
- How long will you stay here?— *Tum yahân kitne din rahoge?* तुम यहाँ कितने दिन रहोगे
- I don't think I shall stay here more than four months.— *Main sochtâ hûn ki châr mahîne se adhik yahân na rahûngâ.* मैं सोचता हूँ कि चार महीने से अधिक यहाँ न रहूँगा
- Will you remain here four months longer?— *Kyâ tum yahân châr mahîne aur rahoge?* क्या तुम यहाँ चार महीने और रहोगे
- On what day will you go?— *Tum kis din jâ,oge?* तुम किस दिन जाओगे
- Yesterday it rained heavily.— *Menh kal bahut barsâ.* मेंह कल बहुत बरसा
- I will go there myself.— *Main âp wahân jâ,ûngâ.* मैं आप वहाँ जाऊँगा
- If I go there shall I be more comfortable?— *Jo main wahân jâ,ûn kyâ main aur sukh ho,ûngâ?* जो मैं वहाँ जाऊँ क्या मैं और सुख होऊँगा
- When I come, he goes away.— *Jab main âtâ hûn tab wah chalâ jâtâ hai.* जब मैं आता हूँ तब वह चला जाता है
- Tell him to go.— *Us ko jâne ko kah do; or Us ko kah do ki jây.* उस को जाने को कह दो। or उस को कह दो कि जाय
- He will go; he will not stay.— *Wah jâhîgâ, wah na thaharegâ.* वह जाहीगा। वह न ठहरेगा
- I will send you word when he goes.— *Jab wah jâygâ tab main âp ko khabar bhejûngâ.* जब वह जाय गा तब मैं आप को खबर भेजूँगा
- He will take care of you after I am gone.— *Mere pîchhe wah terâ pālan karegâ.* मेरे पीछे वह तेरा पालन करेगा

The gentlemen are just now in the act of starting.—Sâheb log abhî chalne lag rahe.

Sohan follows after them.—Sohan un ke pîchhe ho letâ hai.

How far is his house from here?—Us kâ makân yahân se kitnî dûr hai?

It is four miles off.—Do kos par.

Has he ever resided in Calcutta?—Kyâ wah Kalkatte men kabhî rahâ hai?

Yes; he has lived there three years.—Hân, wah wahân tîn baras rahâ hai.

When will you go to see Calcutta?—Tum Kalkatte kî sair karne kab jâ,oge?

How long have you been in this city?—Âp is nagar men kitne dinon se hain?

I have been in this town since infancy.—Is nagar men bachpan se hûn.

Send for a carriage or a palanqueen on hire.—Kirâye ko ek gârî yâ pâlkî maṅgwâ lo.

I see a thief standing behind that bush.—Us jhârî ke pîchhe main ek chor kharâ dekhtâ hûn.

The leaves of this tree are not large, they are not bigger than those of that bush.—Is rūkh kî pattiyân barî nahîn hain, us jhâr kî pattiyon se we barî nahîn hain.

You will not see such edifices elsewhere.—Aisi imâraten âp aur kahîn na dekhiyegâ.

साहेब लोग अभी चलने लग रहे

सोहन उन के पीछे हो लेता है

उस का मकान यहां से कितनी दूर है

दो कोस पर क्या वह कलकत्ते में कभी रहा है

हां वह वहां तीन बरस रहा है

तुम कलकत्ते की सैर करने कब जाओगे

आप इस नगर में कितने दिनों से हैं

इस नगर में बचपन से हूं

किराये को एक गाड़ी या पालकी मंगवा लो

उस झाड़ी के पीछे मैं एक चोर खड़ा देखता हूं

इस रुख की पत्तियां बड़ी नहीं हैं उस झाड़ की पत्तियों से वे बड़ी नहीं हैं

ऐसी इमारतें आप और कहीं न देखियेगा

- Something like a fort appears.—
 Kuchh kilâ ke aise dikhâ,î detâ hai.
 कुछ किला के ऐसे दि-
 खाई देता है
- I want to see the caves, where are they? —
 Main guphâ,ên dekhâ châhtâ hûn, we kahân hain?
 मैं गुफारं देखा चाहता हूं वे कहाँ हैं
- Your brother swam across this wide river.—
 Tumhârâ bhâ,î is barî nadî ke pâr tair gayâ.
 तुम्हारा भाई इस बड़ी नदी के पार तैर गया
- There is not breath of wind.—
 Kuchh bhî bād nahîn ðoltî.
 कुछ भी बाद नहीं डोलती
- There is a bridge over the Jumna.—
 —Jamunâ men pul hai.
 जमुना में पुल है
- How far do wharfs jut out into the water? —
 Ghât pânî men kitnî dûr tak nikle rahte hain?
 घाट पानी में कितनी दूर तक निकले रहते हैं
- Reefs are, at times, four or five hundred miles long. —
 Kabhî kabhî samundar men chattânôn ke silsile châr sau yâ pânch sau mîl lambe hote hain.
 कभी कभी समुंदर में चट्टानों के सिलसिले चार सौ या पांच सौ मील लंबे होते हैं
- Yesterday a ship laden with wool was wrecked.—
 Ru,î se ladî hu,î ek nâ,ô kal phat gayî.
 बर्द से लदी ऊई रक नाव कल फट गई
- The roads of Calcutta are wider and cleaner than those of Benares. —
 Kalkatte kî sarakên Banâras kî sarakôn se chaurî aur sâf hain.
 कलकत्ते की सड़कें बनारस की सड़कों से चौड़ी और साज हैं
- In how many days journey shall we reach Lahore? —
 Kai dinôn kî yâtrâ ke pîchhe ham Lâhaur pahunchenge?
 कै दिनों की यात्रा के पीछे हम लाहौर पड़चेंगे
- After ten days' journey. —
 Das dinôn kî yâtrâ ke pîchhe.
 दस दिनों की यात्रा के पीछे
- This road leads to Secrole.—
 Yah sarak Sikraul ko jâtî hai.
 यह सड़क सिकरौल को जाती है

- I will go to Allahabad the day after to-morrow.—Main Prayâg parson jâ ûngâ.
- In a very short time the railroad will reach even as far as Rajputana.—Thorê hî dinon men Râjputânâ tak bhî rel ho jâwegâ.
- A few carriages go every day to the railway-station for passengers.—Thorî gâriyân baṭohiyon ke liye roz rel-ghar jâtî hain.
- When will your brother come from Jaunpur?—Tumhârâ bhâî Jaunpur se kab âwegâ?
- The oldest village is Sonapur.—Sab se purânâ gânw Sonâpur hai.
- Go and see that village.—Us gânw ko dekh âo.
- Ghazipur is further from Benares than Mirzapur.—Banâras se Gâzîpur Mirzâpur kî apekshâ dûr hai.
- Kanchanganga is the highest mountain in India.—Hînd men Kanchangangâ sab se ûnchâ pahâr hai.
- The peaks of that mountain are always covered with snow.—Us pahâr kî choṭiyân barf se sadâ dhakî rahtî hain.
- Many Hindûs go to Haridwar, still more go to Juggannath; but the greatest number go to Benares.—Bahut Hindû Haridwâr ko jâte hain, aur bahut Juggannâth ko jâte hain, aur sab se bahut Kâsî ko jâte hain.
- The men and women of this country are not so educated as those of Europe.—Is des ke strî
- में प्रयाग परसों जाऊंगा
- थोड़े ही दिनों में राज-
पुताना तक भी रेल
हो जावेगा
- थोड़ी गाड़ियां बटोहियों
के लिये रोज रेलघर
जाती हैं
- तुम्हारा भाई जौनपुर
से कब आवेगा
- सब से पुराना गांव सो-
नापुर है
- उस गांव को देख आओ
- बनारस से गाजीपुर
मिरजापुर की अपे-
क्षा दूर है
- हिंद में कंचनगंगा सब
से ऊंचा पहाड़ है
- उस पहाड़ की चोटियां
बरफ से सदा ढकी
रहती हैं
- बहुत हिंदू हरिद्वार को
जाते हैं और बहुत
जगन्नाथ को जाते हैं
और सब से बहुत
काशी को जाते हैं
- इस देश के स्त्री पुरुष
वैसे लिखे पढ़े नहीं

purush waise likhe parhe nahîn
hote jaise ki Yurop ke.

होते जैसे कि यूरोप
के

Another name for Persia is Iran.
—Fâras kâ dûsrâ nâm Îrân hai.

फारस का दूसरा नाम
ईरान है

There have been several little wars
between the French and Prus-
sians.—Prûswâlôn aur Frâsîsiyôn
ke darmiyân ka,î ek halkî larâ,i-
yân hu,în.

प्रुसवालों और फ्रांसीसी-
यों के दरमियान कई
रक हलकी लड़ाइयां
ऊई

HUNTING.

He lives by the chase.—Wah sîkâr
se jîtâ hai.

वह शिकार से जीता है

He sleeps in the open air.—Wah
khule men sotâ hai.

वह खुले में सोता है

I hear the horses neigh.—Main
ghorôn kâ hinhinânâ suntâ hûn.

मैं घोड़ों का हिनहिनाना
सुनता हूँ

Why doesn't your horse gallop
fast?—Tumhârâ ghorâ jald kyon
nahîn daurtâ?

तुम्हारा घोड़ा जल्द
क्यों नहीं दौड़ता

There is something the matter with
its hind legs. — Us kî pichhlî
tângoñ men pîr hai.

उस की पिछली टांगों में
पीड़ है

Your horse is very old, but he is
still strong. — Tumhârâ ghorâ
bahut bûrhâ hai, par abhî wah
balwân hai.

तुम्हारा घोड़ा बहुत
बूढ़ा है पर अभी वह
बलवान है

I will make you run.—Main tum
ko daurâ,ûngâ.

मैं तुम को दौड़ाऊंगा

Get out of the way; you have
trampled on my dog.—Chale jâ,o;
tum ne mere kutte ko raundâ hai.

चले जाओ तुम ने मेरे
कुत्ते को रौंदा है

In my opinion it is the largest dog
in the whole village. — Merî
samajh men wah gânw bhar men
sab se barâ kuttâ hai.

मेरी समझ में वह गांव
भर में सब से बड़ा
कुत्ता है

When will your bitch Lucy pup?—
Tumhârî Lûsî kutiyâ kab bachche
degî?

तुम्हारी लूसी कुतिया
कब बच्चे देगी

- I have an elephant.—Mere yahân hâthî hai. मेरे यहाँ हाथी है
- The râjâ has five excellent she-elephants.—Râjâ ke yahân pânch achchhî hathinî hain. राजा के यहाँ पाँच अच्छी हथिनी हैं
- The elephant conveys water to his mouth with his trunk.—Hâthî apnî sũñ se pânî apne munh meñ pahunchâtâ hai. हाथी अपनी सूँड़ से पानी अपने मुँह में पहुँचाता है
- Is the gun loaded?—Kyâ bandûk bharî hai? क्या बन्दूक भरी है
- Are the bullets being cast?—Kyâ goliyân dhâlî jâtî hain? क्या गोलियाँ ढाली जाती हैं
- Bullets are made of lead.—Sîse se goliyân dhâlî jâtî hain. सीसे से गोलियाँ ढाली जाती हैं
- He had plenty of gunpowder.—Us ke päs bahut bârûd thî. उस के पास बहुत बारूद थी
- I have shot at a bird.—Main ne ek chiriye par golî chalâî. मैं ने एक चिरिये पर गोली चलाई
- No trace of it can remain.—Is kâ patâ nahîn lagne kâ. इस का पता नहीं लगने का
- He can do you no harm.—Wah tum-hârâ kuchh nahîn kar saktâ. वह तुम्हारा कुछ नहीं कर सकता
- He has fled away.—Wah gayâ hai bhâg. वह गया है भाग
- He fled for his life.—Wah apnî jân lekar bhâg gayâ. वह अपनी जान लेकर भाग गया
- He will save himself.—Wah apne ko bachâ, ûngâ. वह अपने को बचाऊंगा
- What is that which sounds like a cannon?—Wah kyâ top ke jaise sunâ, î detâ hai? वह क्या तोप के जैसे सुनाई देता है
- The black bear is strong, and has black glossy hair.—Kâlâ bhâlû balî hotâ hai; aur us ke kâlâ chiknâ bâl hotâ hai. काला भालू बली होता है और उस के काला चिकना बाल होता है

In climbing trees a bear uses his claws like hands.—Vrikshon par charhne men bhâlû apne pañjon ko hâthon kî nâîn kâm men lâta hai.

The bear seizes its enemy with its fore claws.—Bhâlû apne duşman ko apne agle pañjon se pakartâ hai.

Wolves are destructive, they kill domestic animals.—Bheriye halâkû hote hain, we palu, e jânwaron ko mâr dâlte hain.

Formerly there were many wolves in Oudh, but now there are very few.—Âge ke dinon men Avadh men bheriye bahut the, par ab bahut thore hain.

Lynxes are like cats.—Banbilâ, o billiyon ke mânind hote hain.

Keep an eye on them. — Un par dekhâ karo.

It infests the jungles of India.—Wah Hind ke jaंगalon men âyâ jâyâ kartâ hai.

What animals have hoofs?—Kin jânwaron ke khur hote hain ?

The buck has horns, the doe has not.—Hiraon ke sing hote hain, hirañiyon ke sing nahin hote.

A hunter once chased a deer four or five miles.—Kisî samay ko, î śikârî ek hirañ ke pîchhe châr pânch mîl daurâ gayâ.

When the deer are thirsty they run here.—Jab hiraon ko pyâs lagti hai tab we idhar daurte hain.

हथों पर चढ़ने में भालू अपने पंजों की हाथों की नाईं काम में लाता है

भालू अपने दुश्मन को अपने अगले पंजों से पकड़ता है

भेड़िये हलाकू होते हैं वे पल्लु जानवरों को मार डालते हैं

आगे के दिनों में अवध में भेड़िये बहुत थे पर अब बहुत थोड़े हैं

बनबिलाव बिलियों के मानिन्द होते हैं

उन पर देखा करो

वह हिंद के जंगलों में आया जाया करता है

किन जानवरों के खुर होते हैं

हरिणों के सिंग होते हैं हिरणियों के सिंग नहीं होते

किसी समय कोई शिकारी एक हिरण के पीछे चार पांच मील दौड़ा गया

जब हिरणों की प्यास लगती है तब वे इधर दौड़ते हैं

- Then people shoot them. — Us samay log un ko golî mârte hain. उस समय लोग उन को गोली मारते हैं
- The goat can climb mountains. — Bakrâ pahârôn par chârḥ saktâ hai. बकरा पहाड़ों पर चढ़ सकता है
- The bird's nest is in the tree. — Chirîye kâ khoñtâ rūkh par hai. चिड़िये का खोता रुख पर है
- The duck has to conceal its eggs from the drake. — Battakî ko châhiye ki apne anḍe bat se chhipâwe. बत्तकी को चाहिये कि अपने अंडे बत से छिपावे
- The toes of geese are united by a membrane. — Hañson ke pair jhillî se jute hote hain. हंसों के पैर झिल्ली से जुटे होते हैं
- What sort of animal is an otter? — Udbilâ, o kaisâ jânwar hotâ hai? उदबिलाव कैसा जानवर होता है
- It is a sort of weasel. — Wah newal kî jât kâ hotâ hai. वह नेवल की जात का होता है
- It lives on the banks of streams and lakes. — Wah nâlon aur jhîlon ke kinâre rahtâ hai. वह नालों और झीलों के किनारे रहता है
- Has the snake bitten you? — Kyâ sânp ne tum ko kâṭâ hai? क्या सांप ने तुम को काटा है
- A tortoise has a thick shell, and he can bear the weight of a man on his back. — Kachue ke moṭâ kachkarâ hotâ hai, aur wah ek mânus kâ bojḥ apnî pîṭh par sañbhâl saktâ hai. कछुए के मोटा कचकड़ा होता है और वह एक मानुस का बोझ अपनी पीठ पर संभाल सकता है



VOCABULARY.

[To fix the meaning of the English, the verbs and substantives are distinguished by the letters *v.* and *s.* respectively. The gender of each substantive is given; and the active (*a.*) or neuter (*n.*) construction of the verbs. Even in so short a Vocabulary it has, at times, been found impossible to get, from undeveloped Hindî, exact equivalents for all the English words; but it is expected that every word here given will be intelligible throughout Northern India.]

A.

abandon, v.a. chhornâ छोड़ना
abate (cheapen) v.a. bhâ, o
ghatânâ भाव घटाना
abide, v.n. rahnâ रहना
ability, s.f. योग्यता
able (skilful) nipuṇ निपुण
absent, aur kahîn और कहीं
abstain, v.n. bar ânâ बर जाना
absurd, mûrkha मूर्ख; *anar-*

abundance, s.f. bahutâyat
बहुतायत
academy, s.m. iskûl स्कूल; *s.f.*
pâthshâlâ पाठशाला

accede, v.a. mânâ मानना
accent, s.m. uchchâraṇ उच्चारण
accept (take) v.a. lenâ लेना
acceptable (pleasing) man-
bhâ, onâ मनभावना
accompany, v.n. sâth jânâ
साथ जाना
accomplish, v.a. pûrâ karnâ
पूरा करना
account (a reckoning) s.f.
lekhâ jokhâ लेखा जोखा
account, v.a. lekhâ karnâ
लेखा करना
accuse, v.a. dosh lagânâ
दोष लगाना

accustom, v.a. bân dâlnâ बान

डाखना

acid, khatṭâ खट्टा

acquaint, v.a. janânâ जनाना

acquaintance (friend) s.m.

jân pahchân जान पहचान

acquire, v.a. pânâ पाना

acquitted (to be) v.n. nirdoshî

ṭhaharnâ निर्दोषी ठहरना

action (a deed) s.m. kâm

काम; (a battle) *s.f.* larâ,î

लड़ाई

active, phurtîlâ फुर्तीला

addition, s.f. jortî जोड़ती;

(in arithmetic) *s.m.* sañ-

kalan संकलन

address (residence) s.m. ṭhi-

kânâ ठिकाना

address, v.n. bolnâ बोलना

adjourn, v.a. uṭhâ rakhnâ

उठा रखना

adjust, v.a. ṭhikṭhâk karnâ

ठीकठाक करना

admirable, adbhut अद्भुत

admire, v.a. âscharya se

dekhnâ आश्चर्य से देखना

admit, v.a. paithne denâ

पैठने देना; (to allow) *v.a.*

swîkâr karnâ स्वीकार करना

adult, vayastha वयस्स

advance, v.n. âge jânâ आगे

जाना; (pay beforehand)

v.a. âge denâ आगे देना

advantage, s.m. lâbh लाभ,

phal फल

adversity, s.m. kubhâgya

कुभाग्य

advertise, v.a. prakâs karnâ

प्रकाश करना

advice, s.m. upadeś उपदेश

advisable, uचित उचित,

yogya योग्य

affect (act ostentatiously) v.a.

ḍimbh karnâ डिम्भ करना

affecting, mandolâ,û मनडो-

लाज

affection, s.m. pyâr प्यार

affirm, v.a. driṭhatâ se kahnâ

दृढ़ता से कहना

afflicting, dukhdâ,î दुखदाई

affliction, s.m. dukh दुख; *s.f.*

vipat विपत

afford (be able to spend),

v.n. vyay kar saknâ व्यय

कर सकना; (to yield) *v.a.*

uṭhânâ उठाना; (give as-

sistance; &c.) *v.a.* denâ देना

affront, s.m. apamân अपमान

affront, v.a. ruṭhânâ रुठाना

afraid (to be) v.n. ḍarnâ

डरना

age (generation) s.f. pîrhî

पीढ़ी; (decline of life)

s.m. burhâpâ बुढ़ापा

agent, s.m. gumâstâ गुमास्ता,
kârkun कारकुन

agitate (to move) v.a. hilânâ
हिलाना

agitated, vyâkul व्याकुल

agree, v.n. sammat honâ
सम्मत होना

agreeable, manoranjak मनो-
रञ्जक

agreement, s.f. sammati
सम्पत्ति; (contract) *s.m.*
paṇ पण

air, s.f. bayâr बयार

alike, samân समान

alligator, s.m. magari मगर

allow (permit) v.a. denâ
देना; (admit) *v.a.* mânâ
मानना

allowance (sanction) s.m.
swikâr स्वीकार; (stipend)
s.m. baṭṭâ बट्टा

almanac, s.m. yantrî यन्त्री

alphabet, s.f. varṇamâlâ वर्ण-
माला

aloud, pukârke पुकारके

alter (be changed) v.n. aur
ho jânâ और हो जाना;
badalnâ बदलना; (change)
v.a. aur kar dâlnâ और
कर डालना

alteration, s.m. vikâr विकार

amass, v.a. baṭornâ बटोरना;
dher karnâ ढेर करना

amaze, v.a. ghabrânâ घबराना

ambiguity, s.m. do-arthâ
दोषर्थी

amend (grow better) v.n.
bhalâ bannâ भला बनना

amiable, manohar मनोहर

amicable, dayâlu दयालु

amiss, doshî दोषी; *anuchit*
अनुचित

amorous, kâmi कामी

amount, s.f. moṭh मोठ

amount, v.n. pahunchnâ
पहुँचना; milke ho jânâ

मिलके हो जाना

amuse, v.a. bahlânâ बहलाना

anarchy, s.f. halchal हलचल

ancient, purânâ पुराना

angel, s.m. devadût देवदूत

angle (corner) s.m. koṇ कोण

angle, v.a. baṁsî lagânâ बाँसी
लगाना

angry, kruddh क्रुद्ध

animal, s.m. jânwar जानवर

ankle, s.m. ṭaknâ टकना

answer, s.m. jawâb जवाब;
s.m. uttar उत्तर

answer (to suit) v.a. nibâhnâ
निबाहना

antagonist, s.m. bairî बैरी

anterior, pratham प्रथम

antipathy, s.f. ghin घिन

anxious, udvigna उद्धिप्त

anywhere, kahîn कहीं

apology, s.f. bintî बिनती

appeal, s.m. apîl अपील

appeal, v.a. apîl karnâ अपील करना

appear (seem) v.n. jân parnâ जान पड़ना; (come in sight) *v.n.* dikhâî denâ दिखाई देना

application (the act of applying) s.m. lagâw लगाव; (industry) *s.m.* parîsram परिश्रम

appraise, v.a. mol thahrânâ मोल ठहराना

apprehend (arrest) v.a. pakarnâ पकड़ना; (understand) *v.a.* samajhnâ समझना

appropriate (suitable) yogya योग्य; *upayukt* उपयुक्त

appropriate, v.a. apnânâ अपनाना

approve, v.a. sarâhnâ सराहना

arch, s.m. châp चाप

arduous, kathin कठिन

argue, v.a. vivâd karnâ विवाद करना

argument, s.m. vâdânuvâd वादानुवाद

arithmetic, s.m. hisâb हिसाब;

ank-ganit अंकगणित

army, s.f. fauj फौज; *s.f.* senâ सेना

arrest (stop) v.a. roknâ रोकना; (imprison) *v.a.* pakarnâ पकड़ना

arrival, s.f. pahunch पहुँच

art (skill) s.f. chaturâî चतुराई

artful, chhalî छली

article (thing), s.m. padârth पदार्थ

ascend, v.n. charhnâ चढ़ना

ask, v.a. pûchhnâ पूछना

ass, s.m. gadhâ गदहा

assemble, v.n. ekatthâ honâ एकट्ठा होना

assembly, s.f. sabhâ सभा; (crowd) *s.m.* bhîr भीड़

assent, s.m. swîkâr स्वीकार

assent, v.a. mânnâ मानना

assert, v.a. kahnâ कहना

assist, v.a. sahârâ denâ सहाय देना

associate, v.n. sâth ho lenâ साथ हो लेना

assure, v.a. drihâtâ se kahnâ दृढ़ता से कहना

assuredly, nîschay karke निश्चय करके

astonishment, s.m. achambhâ

चमत्कार ; *chamatkâr* च-
मत्कार
astronomy, s.m. jyotish
ज्योतिष
atone, v.a. manânâ मनाना
attack, v.a. chaṛhâ,î karnâ
चढ़ाई करना
attempt, v.a. yatna karnâ
यत्न करना ; *cheshtâ karnâ*
चेष्टा करना
attend (pay attention), v.a.
dhyân denâ ध्यान देना ;
(wait upon) *v.n. upasthit*
rahnâ उपस्थित रहना
attendance, s.f. naukari ना-
करी ; *s.f. sevâ* सेवा
attention (care) s.f. chaukasî
चीकसी ; (civility) *s.m.*
आदर
auction, s.m. nîlâm नीलाम
authentic, prâmâṇik प्रामा-
णिक ; (true) *sachchâ* सच्चा
author, s.m. granthakâr
ग्रन्थकार
authority (power) s.m. adhi-
kâr अधिकार ; *s.m. rājya*
राज्य ; (testimony) *s.m.*
pramân प्रमाण
avarice, s.m. lâlach लालच
avaricious, lâlachî लालची ;
lobhî लोभी
average, s.m. bîch kâ lekḥâ

बीच का लेखा ; *s.f. ghaṭ-*
barḥ घटबढ़
avoid (shun) v.a. bar-â,ô
karnâ बरखाव करना ; (es-
cape) *v.n. bachnâ* बचना
awake, v.a. jagânâ जगाना
aware, sâvadhân सावधान ;
sachet सचेत
awful, ghor घोर ; *bhayaṅkar*
भयंकर
awkward, anârî अनारी ; *phû-*
har फूहड़
axe, s.f. kulhârî कुल्हाड़ी

B.

bachelor, s.m. ku,ârâ कुआरा
back, s.f. pîṭh पीठ
bag, s.f. thailî थैली ; (large
sack) *s.m. borâ* बोरा ; *s.m.*
thailâ थैला
baggage, s.f. sâmagrî सामग्री
bail (security) s.m. bandhak
बन्धक ; (the person) *s.m.*
zâmin ज़ामिन
balance (beam of scales) s.f.
dânṛî डण्डी ; (remainder
of account) *s.f. bâkî* बाकी ;
s.m. śeshbhâg शेषभाग
bale (package) s.m. gaṭṭhar
गड्डर ; *s.m. gâṇṭh* गांठ

bale (out water) *v.a.* ulachnâ

उलचना

banish, *v.a.* dūr kar denâ

दूर कर देना; *v.a.* bhagâ

denâ भगा देना

banker, *s.m.* mahâjan महाजन

bankrupt, *s.m.* dewâliyâ

देवालिया

bare (naked) nangâ नंगा;

(unadorned) abhûshit

अभूषित; (mere) keval

केवल

bargain, *s.m.* saṭṭâ सट्टा; *s.m.*

saudâ सौदा

bargain, *v.a.* (sell) bechnâ

बेचना; (buy) mol lenâ

मोल लेना

bark (of a tree) *s.m.* baklâ

बकला

bark (as a dog), *v.n.* bhaunk-

nâ भौकना

barrel, *s.m.* pîpâ पीपा

barren (woman), bânjh बांझ;

(unfruitful) aṭhâlâ अफला

base (low) nîch नीच; (in

music) gambhîr गम्भीर

basin, *s.m.* bâsan बासन; *s.m.*

bartan बरतन

basket, *s.f.* ṭokrî टोकरी

bathe, *v.n.* nahânâ नहाना;

v.a. snân karnâ स्नान करना

bear (carry) *v.n.* le jânâ लें

जाना; (support) *v.a.*

sambhâlnâ सम्भालना; (en-

dure) *v.n.* sahnâ सहना

beast, *s.m.* paśu पशु; *s.m.*

jânwar जानवर

beat (strike) *v.a.* mâr pîṭnâ

मार पीटना; (conquer)

v.a. jîtnâ जीतना

beautiful, sundar सुन्दर

becalmed (to be) *v.n.* hawâ-

band honâ हवाबन्द होना

beckon, *v.a.* sain karnâ सैन

करना

become, *v.n.* ho jânâ हो जाना

bed, *s.m.* bichhaunâ बिछौना;

s.f. sej सेज; (flowers) *s.f.*

kiyârî कियारी; (river) *s.m.*

nadî kâ thân नदी का थान;

(layer) *s.f.* parat परत

bee, *s.m.* bhañwar भंवर

beg, *v.a.* bhîkh mângnâ भीख

मांगना

beggar, *s.m.* bhikhârî भिखारी

begin, *v.n.* lagnâ लगना

beginning, *s.f.* âdi आदि;

(source) *s.m.* mûl मूल

believe, *v.a.* sach kar jânâ

सच कर जाना; *v.a.* viś-

wâs karnâ विश्वास करना

belong, *v.n.* honâ होना (with

genitive).

bend, v.a. jhukânâ झुकाना;
v.a. ṭerhâ karnâ टेढ़ा
 करना

benefit, s.m. phal फल; *s.m.*
 lâbh लाभ

beseech, v.a. bintî karnâ
 बिनती करना; *v.a.* gir-
 girânâ गिड़गिड़ाना

beset (to be) v.n. ghirnâ
 घिरना

bespeak, v.a. âge se kah
 rakhnâ आगे से कह रखना

best, adj. sab se achchhâ सब
 से अच्छा; *adv.* sab se
 bhalâ सब से भला

bestow, v.a. de dâlnâ दे
 डालना

beware, v.n. hośyâr rahnâ
 होशियार रहना; *v.n.* sâva-
 dhân rahnâ सावधान रहना

bid, v.a. âgyâ karnâ आज्ञा
 करना; *v.a.* kahnâ कहना

big, barâ बड़ा; *moṭâ* मोटा

bill, s.m. lekh लेख; *s.m.* hi-
 sâb हिसाब; (of a bird)
s.f. choñch चोंच

bind (confine) v.a. bândhnâ
 बांधना; (tie together) *v.a.*
 jorâ जोड़ना; (bind
 books) *v.a.* jild-bandî
 karnâ जिल्दबन्दी करना

bird, s.m. chiriyâ चिड़िया;
s.m. pañkhî पंखी

bite, v.a. kâṭnâ काटना

bitter, karwâ कड़वा

blame, v.a. dosh lagânâ दोष
 लगाना

blameable, doshî दोषी; *apa-
 râdhî* अपराधी

blameless, be-gunâh बेगुनाह;
nirdoshî निर्दोषी

bleed, v.n. lohû bahnâ लोह
 बहना; *v.a.* lohû nikâlâ
 लोह निकालना

blessing, s.m. âśîsh आशीष;
s.m. âśîrvâd आशीर्वाद

blind, andhâ अन्धा

blindfold, âñkh mundâ आंख
 मुन्दा

blockhead, s.m. mûrkh मूर्ख

blossom, s.m. phûl फूल

blot, s.m. meṭâ, meṭav; *s.m.*
 dhappâ घप्पा

blot, v.a. dhappâ dâlnâ घप्पा
 डालना; (obliterate) *v.a.*
 meṭnâ मेटना

blow, v.a. phûñknâ फूंकना

blunder, s.f. bhûl भूल; *s.f.*
 chûk चुक

body, s.m. badan बदन; *s.m.*
 śarîr शरीर

bold, sūr शूर; sâhasî साहसी
bolt (of a door) *s.m.* hurkâ
 ऊड़का; *s.f.* billî बिल्ली
bond (ligature) *s.f.* patṭî पट्टी;
 (document) *s.f.* ṭip टीप
bone, *s.f.* haḍḍî हड्डी
bookseller, *s.m.* kitâb-farôs
 किताबफरोश; *s.m.* pothî
 bechnewâlâ पोथी बेचने-
 वाला
born (to be) *v.n.* paidâ honâ
 पैदा होना; *v.n.* jannâ
 जनना
borrow, *v.a.* udhâr lenâ उधार
 लेना
bow (salutation) *s.m.* salâm
 सलाम; *s.m.* namaskâr
 नमस्कार; (weapon) *s.m.*
 chap चाप
bow, *v.a.* mastak nawânâ
 मस्तक नवाना; *v.a.* sir jhu-
 kânâ सिर झुकाना
box, *s.m.* sandûk सन्दूक; *s.f.*
 peṭî पेटी; *s.m.* sampuṭ सम्पुट
bracelet, *s.f.* pahunchî पञ्चि
branch, *s.f.* dâl डाल
brass, *s.m.* pital पीतल
brave, sūr शूर; sâhasî साहसी
bravery, *s.f.* sūratâ शूरता;
s.m. sâhas साहस
bray, *v.n.* reñknâ रेंकना
breadth, *s.f.* chaurâ,î चौड़ाई

break, *v.a.* toṛnâ तोड़ना
breath, *s.f.* sâns सांस
breathe, *v.a.* sâns lenâ सांस
 लेना
breed (procreate) *v.n.* jannâ
 जनना; (bring up), *v.a.*
 pâlâ पालना
bribe, *v.a.* ghûs denâ घूस देना
brick, *s.f.* înt ईंट
bride, *s.f.* dulhan दुल्हन
bridegroom, *s.m.* dulhâ दुल्हा
bridle, *s.f.* lagâm लगाम
bright, chamkîlâ चमकीला
broad, chaurâ चौड़ा
broker, *s.m.* dallâl दलाल;
s.m. aṛhatiyâ अढ़तिया
brown, ûdî उदी
brush, *s.f.* kunchî कुंची
bud, *s.f.* kalî कली; *s.m.* koṇ-
 pal कोपल
build, *v.a.* banânâ बनाना
bull, *s.m.* sânr सांड
bundle, *s.f.* gathrî गठरी
burden, *s.m.* bojh बोझ
burn, *v.a.* jalânâ जलाना
burst, *v.a.* phoṛnâ फोड़ना
bury, *v.a.* gârnâ गाड़ना
business, *s.m.* kâm काम
busy, kâmkâjî कामकाजी;
 maśgûl मशगूल
buy, *v.a.* mol lenâ मोल लेना

C.

cable, s.m. lahâs लहास; *s.m.*

rassâ रस्सा

cage, s.m. pinjra पिंजड़ा

cake, s.f. tikkî टिकी

calamity, s.f. vipat विपत;

s.f. âpat आपत

calculate, v.a. ginnâ गिनना;

v.a. hisâb karnâ हिसाब

करना

calf, s.m. bachhwâ बछ्वा;

(of the leg) *s.f.* pinrlî

पिंड़ली

calm, susthir सुस्थिर; *nirvât*

निर्वीत

candlestick, s.m. dîpâdhâr

दीपाधार

canvas, s.m. tâṭ ṭaṭ टाट

capacity, s.m. samâw समाव;

s.m. phailâw फैलाव; (abi-

lity) *s.m.* sâmārthya

सामर्थ्य

captain, s.m. kapṭân कपटान

card (the material) s.m.

kâgad कागद; (address)

s.m. ṭhikânâ ठिकाना; (for

play) *s.m.* tâs तास

care (pains) s.m. avadhân

अवधान; (anxiety) *s.m.*

khaṭkâ खटका

carpenter, s.m. baṛha,î बड़ई

carry, v.a. le jânâ ल जाना

case (covering) s.m. khol

खोल; (condition) *s.f.* dasâ

दशा; (law) *s.m.* vâd वाद;

s.m. mukaddamâ मुकद्दमा

cash, s.m. rok रोक

cask, s.m. pîpâ पीपा

cast, v.a. phenk denâ फेंक

देना

castle, s.m. garh गढ़; *s.m.*

koṭ कोट

cat, s.m. bilâw बिलाव; *s.f.*

billî बिल्ली

catalogue, s.m. bîjak बीजक

catch, v.a. pakarnâ पकड़ना

cause, s.m. kâraṇ कारण

caution, s.f. chintâ चिन्ता;

(warning), *s.m.* agrasoch

अग्रशोच

cautious, chaukas चौकस

cease, v.a. hâth uṭhânâ हाथ

उठाना

celebrated, mas'hûr मशहूर;

prasiddh प्रसिद्ध

centre, s.m. kendra केन्द्र

century, s.m. sau baras सौ

बरस; *s.m.* śatak शतक

certain, yakîn यकीन; *nis-*

sandeh निस्सन्देह

certificate, s.f. sanad सनद

chaff, s.f. bhûsî भूसी

- chain, s.m.* śrīṅkhal शृङ्खल ; *s.m.* silsilâ सिलसिला
chair, s.f. chaukî चौकी
chalk, s.f. kharî-miṭṭî खड़ी-मिट्टी
change (alteration) s.m. vikâr विकार ; (small money) *s.f.* paisâ-kaurî पैसाकौड़ी
change, v.a. badalnâ बदलना
changeable, asthir अस्थिर
chapter, s.m. bâb बाब ; *s.m.* kâṇḍ काण्ड
charcoal, s.m. koylâ कोयला
charge (price) s.m. mol मोल ; (mandate) *s.f.* âgyâ आज्ञा ; *s.m.* upadeś उपदेश
charitable, kripâlu कृपालु ; *dayâlu* दयालु
charity, s.m. daridrapâlan दरिद्रपालन
charming, manbhâwnâ मन-भावना
cheap, sastâ सस्ता
cheat, v.a. ṭhagnâ ठगना ; *v.a.* dhokhâ denâ धोखा देना
cheese, s.m. panîr पनीर
chicken, s.m. chingnâ चिंगना
chief, s.m. mîr मीर ; *s.m.* pati पति ; *s.m.* ṭhâkur ठाकुर
chief, pradhân प्रधान ; *mu-khya* मुख्य
childhood, s.m. larakpan लड़कपन
childish, ochhâ ओछा ; *chi-bâ,olâ* चिबावला
chip, s.m. ṭukrâ टुकड़ा
chisel, s.f. rūkhânî रूखानी
choice (the act) s.m. varan वरण
choice, suthrâ सुथरा ; *anû-ṭhâ* अनूठा
choose, v.a. chun lenâ चुन लेना
cinnamon, s.f. dârchînî दार-चीनी
circle, s.m. chakra चक्र ; *s.m.* gherâ घेरा
circuit, s.m. maṇḍal मण्डल
circulate, v.n. ghûmnâ घूमना ; *v.n.* chalnâ चलना
circulation, s.m. ghumâ, o ghumav
circumstance, s.m. mâjarâ माजरा ; *s.m.* vrittânt वृत्तान्त
civil, suśîl सुशील ; *satkârî* सत्कारी
civility, s.f. suśîlatâ सुशीलता ; *s.f.* bhalmanasî भलमनसी
claim, s.m. dâya दाया
claim, v.a. mângnâ मांगना
claw, s.m. nakh नख

clay, s.f. chiknî-mittî चिकनी-मिट्टी

clever, châlâk चालाक

client, s.m. âsrit आश्रित ; *s.m.*

adhîn अधीन

climate, s.f. âb-o-hawâ आब

ओ हवा ; *s.f.* jalavâyu

जलवायु

climb, v.n. charhnâ चढ़ना

cling, v.n. lataknâ लटकना

cloak, s.m. labâdâ लबादा ;

s.m. vethan वेठन

clock, s.f. dharam gharî धरम

घड़ी

'cloth, s.m. kaprâ कपड़ा

clothe, v.a. pahinânâ पहि-

नाना

cloud, s.m. bâdal बादल

coach, s.f. gârî गाड़ी

coarse, motâ मोटा

cobweb, s.m. makrî kâ jâlâ

मकड़ी का जाला

cold, thaṇḍhâ ठंढा

collect, v.a. baṭhornâ बठोरना

collector, s.m. kâlektar का-

लेक्टर

college, s.m. kâlej कालेज ;

s.m. madrasâ मद्रास

colour, s.m. rang रङ्ग

comb, s.f. kaṅghî कंघी

comfort, s.m. dhârhas ढाढ़स

command, v.a. âgyâ denâ

आज्ञा देना

commence, v.a. hâth lagânâ

हाथ लगाना

commend, v.a. barâî karnâ

बड़ाई करना ; *v.a.* sarâhnâ

सराहना

commerce, s.m. byopâr ब्यो-

पार ; *s.f.* saudâgarî सौदा-

गरी

commit (intrust) v.a. sauṇp-

nâ सौंपना ; (send to prison)

v.a. jel ko bhejnâ जेल को

भेजना

common, sâmanya सामान्य

communicate, v.a. batlânâ

बतलाना ; *v.a.* kahnâ

कहना

companion, s.m. sâthî साथी

company (body of people)

s.m. samâj समाज ; fellow-

ship) *s.f.* saṅgati संगति

compare, v.a. upamâ denâ

उपमा देना

compass (for ships) s.m.

kutb-numâ कुतबनुमा

compassion, s.f. dayâ दया

competent, yogya योग्य ; sam-

arth समर्थ

complain, v.a. vilâp karnâ

विलाप करना

complaint, s.m. khed खेद

- complete*, pûrâ पूरा; sam-
pûrṇ सम्पूर्ण
- compliment*, s.f. sarâhnâ सराहना; s.f. stuti स्तुति
- comply*, v.a. angîkâr karnâ अङ्गीकार करना
- compose* (a book) v.a. granth rachnâ ग्रंथ रचना; (calm) v.a. thâmbhnâ थांभना
- comprehend*, v.a. samajhnâ समझना
- conceal*, v.a. chhipânâ छिपाना
- conceit*, s.m. ahañkâr अहंकार; s.m. ghamand घमण्ड
- conceited*, ahañkârî अहंकारी
- conceive* (think) v.a. samajhnâ समझना; v.a. bûjhnâ बुझना
- concern* (connection) s.m. sambandh संबन्ध
- conclude* (finish) v.a. samâpt karnâ समाप्त करना; (decide) v.a. ðahranâ ठहराना
- conclusion*, s.m. ant अन्त; s.f. samâpti समाप्ति
- concourse*, s.m. jamâ, o जमाव; s.m. bhîr भीड़
- condition*, s.f. dasâ दशा
- conduct* (behaviour) s.m. châl chalan चाल चलन; (guidance) s.m. path di-khânâ पथ दिखाना
- confess*, v.a. mân lenâ मान लेना
- confidence*, s.m. bharosâ भरोसा; s.m. viśwâs विश्वास
- confine*, v.a. rokñâ रोकना; v.a. bândhnâ बांधना
- confirm*, v.a. driṣṭ karnâ दृढ़ करना; v.a. ðahranâ ठहराना
- confuse* (mix) v.a. milânâ मिलाना; (perplex) v.a. ghabranâ घबराना
- connection*, s.m. mel मेल; s.m. sañyog संयोग
- conquer*, v.a. jîtnâ जीतना
- conscious*, gyânî ज्ञानी
- consent*, s.f. sammati सम्मति
- consent*, v.a. mânnâ मानना; swîkâr karnâ स्वीकार करना
- consequence*, s.m. phal फल
- consider*, v.a. bichârñâ विचारना; v.a. dhyân karnâ ध्यान करना
- consign*, v.a. sauñpnâ सौंपना; v.a. de ðálnâ दे डालना
- constitution*, s.m. deh-swa-bhâv देहस्वभाव; s.f. sarîr-asthiti शरीरस्थिति
- consult*, v.a. upây rachnâ उपाय रचना
- contain*, v.n. samânâ समाना

contempt, *s.m.* avamân अवमान; *s.f.* ghin घिन
content, *s.m.* santosh संतोष
content, *v.a.* prasann karnâ प्रसन्न करना
contentious, jhagrâlû झगड़ालू
continual, bin rukâ, o बिन रुकाव; nit नित
contract (bargain), *v.a.* hor karnâ होड़ करना; (diminish) *v.a.* sameṭnâ समेटना
contrary, pratikûl प्रतिकूल; viparît विपरीत
contrivance, *s.m.* upây उपाय
convenient, yogya योग्य; uचित उचित
conversation, *s.f.* bâṭ chît बात चीत
convey, *v.n.* le jânâ ले जाना
convince, *v.a.* samjhânâ समझाना; *v.a.* pramân karânâ प्रमाण कराना
cook, *v.a.* pakânâ पकाना
cool, śītal शीतल
copy, *s.m.* âdarś आदर्श; (imitation) *s.m.* pratirûp प्रतिरूप
copy, *v.a.* anurûp karnâ अनुरूप करना
cord, *s.f.* rassî रस्सी
cork, *s.m.* dhatṭhâ ढड्डा; (bark of a tree) *s.m.* chhilkâ छिलका

corn, *s.m.* anāj अनाज
correspondence (by letter) *s.f.* likhâ-parhî लिखापढ़ी; (agreement) *s.m.* sâdriśya सादृश्य
corrupt (spoil) bigrâ बिगड़ा; (putrid) sarâ सड़ा
cost, *s.m.* mol मोल
cottage, *s.f.* jhonprî झोपड़ी
cotton, *s.f.* rūṭi रुई
couch, *s.m.* palāṅg पलंग; *s.f.* khâṭ खाट
cough, *v.n.* khânsnâ खांसना
counsel, *s.m.* upadeś उपदेश
count, *v.a.* ginnâ गिनना
counterfeit, chhalî छली; ka-paṭî कपटी
country, *s.m.* deś देश; (native land) *s.m.* swadeś स्वदेश
couple, do दो
couple (yoke together) *v.a.* jorṇâ जोड़ना
courage, *s.f.* śūratâ शूरता; *s.m.* sâhas साहस
covetous, lâlachî लालची; lobhî लोभी
crack, *s.f.* darâr दरार
cream, *s.f.* malâṭī मलाई
create, *v.a.* sirajnâ सिरजना
creator, *s.m.* vidhâtâ विधाता
credit (trust) *s.m.* viśwâs

विश्वास; (reputation) *s.m.*
 bharam भ्रम
credit (believe) *v.a.* bâwar
 karnâ बावर करना; *v.a.*
 sâkh mânnâ साख मानना
creditor, s.m. rin-denewâlâ
 ऋणदेनेवाला
creep, v.n. reingnâ रेंगना
creeper, s.f. bel बेल; *s.f.* latâ
 लता
crime, s.m. pâp पाप; *s.m.*
 aparâdh अपराध
criticize, v.a. dosh nikâlnâ
 दोष निकालना
crooked, tērhâ टेढ़ा
crow, s.m. kauwâ कौवा
crow (as a cock) v.a. bâng
 denâ बांग देना
crowd, s.f. bhîr भीड़
cruelty, s.f. kaṭhoratâ कठोर-
 ता; *s.f.* nirdayâtâ निर्दयाता
crumb, s.m. tukrâ टुकड़ा
crush, v.a. dabânâ दबाना
cry out, v.n. chillânâ चिल्लाना
cubit, s.m. hâth हाथ
cultivate, v.a. jotnâ जोतना
cunning, chhalî छली; kapaṭî
 कपटी
cup, s.m. piyâlâ पियाला; *s.m.*
 kaṭorâ कटोरा
cure, v.a. chaṅgâ karnâ चंगा
 करना

curious, anûṭhâ अनूठा; ano-
 khâ अनोखा
curtain, s.f. mas,harî मसहरा
custom, s.m. abhyâs अभ्यास;
 (duty), *s.m.* kar कर
custom-house, s.m. chabûtarâ
 चबूतरा
cut, v.a. kâṭnâ काटना
cypher, s.m. sunnâ सुन्ना

D.

damage, s.f. bigar बिगड़; *s.m.*
 toṭâ टोटा
damp, odâ ओढ़ा
dancing, s.m. nâch नाच
danger, s.f. jokhim जोखिम
dare, v.a. sâhas karnâ साहस
 करना
dark, darkness, andherâ
 अंधेरा
date, s.f. mitî मित्ती
dawn, s.f. bhor भोर; *s.m.*
 tarâkâ तड़का
day, s.m. din दिन
dead, marâ मरा; mu,â मुआ
deaf, bahirâ बहिरा
deal, v.a. byohâr karnâ
 ब्योहार करना
dear (beloved) pyârâ प्यारा;
 (costly) mahangâ महंगा

debtor, s.m. riñi रीनी; *s.m.*

dhartâ धर्ता

deceit, s.m. dhokhâ धोखा

deceitful, kapaṭi कपटी;

chhalî छली

deceive, v.a. ṭhagnâ ठगना;

v.a. dhokhâ denâ धोखा

देना

decide, v.a. ṭhahrânâ ठहराना

decline (bend) v.n. naunâ

नौना; (refuse) *v.a.* nâhîn

karnâ नाहीं करना

decrease, v.n. ghaṭnâ घटना

decree, s.m. niyam नियम;

s.m. hukm हुक्म

deduct, v.a. nikâl ḍâlnâ नि-

काख डालना; *v.a.* ghaṭânâ

घटाना

deep, gahirâ गहिरा

defect, s.m. dosh दोष

defence (protection) s.m.

bachâ, o बचाव; (in law)

s.m. uttar उत्तर

defendant, s.m. muddâ, alâ

मुद्दाखला

deficient, nyûn न्यून; rahat

रहित

deformed, kurûp कुरूप

defray, v.a. vyay karnâ व्यय

करना

dejected, udâs उदास

delay, v.a. vilamb karnâ

विलम्ब करना

deliberate (cautious) chaukas

चौकस; (slow) dhîmâ

धीमा

deliberate (reflect) v.a. bi-

chârâ बिचारना

delicate (soft) komal कोमल;

delicious (sweet) mîṭhâ मीठा;

(pleasing) manohar मनो-

हर

delight, s.m. sukh सुख; *s.m.*

hulâs ऊलास; *s.m.* ânand

आनन्द

delirious, be-hoś बेहोश

deliver (give) v.a. saunpnâ

सौंपना; (liberate) *v.a.*

bachânâ बचाना

demand, s.f. pûchh-pâchh,

पूछपाछ

demand, v.a. pûchhnâ पूछना

deny, v.a. nâhîn karnâ नाहीं

करना

depart, v.n. jânâ जाना; *v.n.*

chalâ jânâ चला जाना

depend (hang) v.n. laṭaknâ

लटकना; (rely) *v.a.* bha-

rosâ rakhnâ भरोसा रखना

depository, s.m. koṭhâ कोठा

description, s.m. bayân बयान

deserve, v.n. yogya honâ योग्य

होना

desire, s.f. châh चाह; *s.f.* lâlâsâ लालसा
desire, v.a. châhnâ चाहना; *v.a.* abhilâshâ karnâ अभिलाषा करना
desirous, laulîn लीलीन; *abilâshî* अभिलाषी
despair, s.f. nirâsâ निरासा
despair, v.n. nirâs honâ निरास होना; *v.a.* hâth dhonâ हाथ धोना
destroy, v.a. vinâs karnâ विनाश करना; *v.a.* tor dâlnâ तोड़ डालना
detain, v.a. aṭkânâ अटकाना
determine, v.a. ṭhahrânâ ठहराना
determined (firm) aṭal अटल
dew, s.f. os ओस
dice, s.m. pâsâ पाशा
dictionary, s.m. śabd-kosh शब्दकोष
diet, s.m. âhâr आहार; *s.m.* khânâ खाना
difference, s.m. bhed भेद; *s.m.* antar अन्तर
different, alag अलग; *nyârâ* न्यारा
difficult, kaṭhin कठिन
dig, v.a. khodnâ खोदना
diligence, s.m. śram श्रम; *s.m.* udyog उद्योग

diligent, udyogî उद्योगी; *śramî* श्रमी
dim, dhûndhlâ ढंढला
dine, v.a. khânâ khânâ खाना खाना
dinner, s.m. khânâ खाना; *s.m.* bhojan भोजन
direct, sîdhâ सीधा
direct (point out) v.a. dikh-lânâ दिखलाना; *v.a.* batânâ बताना; (counsel) *v.a.* âdeś karnâ आदेश करना; (a letter) *v.a.* nâm aur patâ ṭhikânâ likhnâ नाम और पता ठिकाना लिखना
direction (quarter), s.f. or chôr; *s.f.* diśâ दिशा; (order) *s.f.* âgyâ आज्ञा; *s.m.* âdeś आदेश; (address) *s.m.* ṭhikânâ ठिकाना
dirty, mailâ मैला
disadvantage, s.m. ghâṭâ घाटा; *s.m.* apakâr अपकार
disagree, v.n. asammât honâ असम्मत होना; *v.n.* vi-ruddh honâ विरुद्ध होना
disagreeable, apriya अप्रिय
disagreement, s.m. bhed भेद; *s.f.* asammâti असम्मति
disappointed, nirâs निरास
discharge (pay) v.a. chukâ denâ चुका देना; (dismiss)

- v.a.* chhorâ denâ छोड़ा देना; (unload) *v.a.* bojh utârnâ बोझ उतारना
- discipline* (military) *s.m.* kâ'idâ काइदा; *s.f.* yud-dhanîti युद्धनीति; (punishment) *s.m.* daṇḍ दण्ड
- discontinue, v.n.* ruknâ रुकना; *v.a.* chhorâ denâ छोड़ना
- discourage, v.a.* man torâ मन तोड़ना
- discourse, s.f.* bâṭ-chîṭ बातचीत
- discover, v.a.* dhûnrh nikâlâ dūḍ निकालना
- discretion, s.f.* samajh समझ
- disgrace, s.m.* apayaś अपयश; *s.m.* anâdar अनादर
- disguise, s.m.* bhesb भेष
- dishonest, chhalî* छली
- dislike, v.a.* nâ-pasand karnâ नापसन्द करना; *v.a.* aprîti karnâ अप्रीति करना
- dismiss, v.a.* bidâ karnâ बिदा करना
- disobey, v.a.* na mânnâ न मानना; *v.a.* âgyâbhaṅg karnâ आज्ञाभंग करना
- display* (spread out) *v.a.* phailânâ फैलाना; (show) *v.a.* dikhlânâ दिखलाना
- displease, v.a.* khijhlânâ खिझलाना
- dispose* (arrange) *v.a.* su-dhârâ सुधारना; (sell) *v.a.* bechnâ बेचना
- dispute, v.a.* jhagarnâ झगड़ना
- dissatisfied, aprasann* अप्रसन्न
- dissolve, v.n.* galnâ गलना
- dissuade, v.a.* man phernâ मन फेरना
- distance, s.f.* dūr दूर
- distemper, s.m.* rog रोग
- distend, v.a.* tânnâ तानना; *v.a.* phulânâ फूलाना
- distinct* (clear) khulâ खुला; (separate) bhinn भिन्न
- distinguish* (discriminate) *v.a.* bhed karnâ भेद करना; (separate) *v.a.* algânâ अलगाना
- distress, s.m.* kleś क्लेश; *s.m.* dukh दुख
- diversion* (sport) *s.m.* vihar विहार; *s.m.* khel खेल
- dividend, s.m.* bhâg भाग
- do, v.a.* karnâ करना
- dock, s.f.* jahâzgâh जहाजगाह
- doctor, s.m.* baid वैद
- doctrine, s.f.* vidyâ विद्या; *s.f.* mat मत
- dose, s.f.* mâtâ मात्रा
- double, dūnâ* दूना

doubtful, śaṅkāmay शंकाय
drag, v.a. ghasîṭnâ घसीटना
drain, s.f. moṇhrî मोहरि
drain, v.a. chhānnâ छानना
draught (a drink) s.m. ghûṇṭ
 घूण्ट
draw (both a cart and a picture), v.a. khîṇchnâ
 खीचना
drawback (revenue term), s.f. chhûṭ छूट
drawing, s.m. chitra चित्र
dream, s.m. swapna स्वप्न
dress, s.m. kapre कपड़े; s.f. pahirâwan पहिरावन
dress, v.n. pahinnâ पहिनना;
 v.a. pahinânâ पहिनाना
drink, v.a. pînâ पीना
drive (a carriage) v.a. hāṅk-nâ हांकना; (a nail) v.a. gārṇâ गाड़ना
drum, s.m. dhol ढोल
drunkard, s.m. matwâlâ मत-वाला
dry, sūkhâ सूखा
duck, s.f. bataḥ बतक
due (payable) deya देय;
 dāṇiya दानीय
dumb, gūṅgâ गूंगा
dunce, s.m. mûrkḥ मूर्ख
durable, akshay अक्षय
duty (impost) s.m. kar कर

dwarf, s.m. bâ, onâ बावना
dwelt, v.n. rahnâ रहना

E.

eager, laulîn लौलीन
eagerness, s.m. abhilâsh अभिलाष
ear, s.m. kân कान
earn, v.a. kamânâ कमाना
earnest, kutûhalî कुतूहली
earthen, maṭihâ मटिहा
earthquake, s.m. bhûḍol भूडोल
east, pûrb पूर्व
easy, sahaḥ सहज; akathin अकठिन
eat, v.a. khânâ खाना
ebb, s.m. bhāṭhâ भाठा; v.n. bhaṭhiyânâ भठियाना
eclipse, s.m. gahan गहन
edge, s.f. bār बाड़
editor, s.m. mu'allif मुअलिफ़;
 s.m. granth-prakâśak ग्रन्थ-प्रकाशक
education, s.m. upadeś उप-देश; s.f. śikshâ शिक्षा
effect, s.m. phal फल
effects, s.m. asbâb असबाब
egg, s.m. and अण्ड
elegant, surûp सुरूप

eloquent, mīṭhbolā मिठबोला
 empire, s.m. rājya राज्य
 employ, v.a. (kām men) la-
 gānā लगाना; v.n. (kām
 men) lānā लाना
 employer, s.m. swāmī स्वामी
 employment, s.m. kām काम
 empty, sūnā सूना
 enclose, v.a. (cover up)
 mūndnā मूंदना; v.a. (fence
 in) berhnā बेड़ना
 encourage, v.a. dhārhas denā
 डाढ़स देना
 encouragement, s.m. dilāsā
 दिलसासा
 end, s.m. ant अन्त
 endeavour, s.m. udyog उद्योग
 endeavour, v.a. yatna karnā,
 यत्न करना
 enemy, s.m. dushman दुश्मन;
 s.m. śatru शत्रु
 energy, s.m. bāl बल; s.m.
 tej तेज
 engage in, v.n. niyukta honā
 नियुक्त होना
 engagement, s.m. (occupa-
 tion) kām काम; s.m. (at-
 tachment) phaṁsā, फाँसाव;
 s.f. (military) larāī लड़ाई
 engraver, s.m. chitrakhodak
 चित्रखोदक

enjoy, v.a. bhog karnā भोग
 करना
 enter, v.n. bhītar jānā भीतर
 जाना; bhītar ānā भीतर
 आना
 entire, sab सब; sārā सारा
 entirely, saṁpūrṇ rūp se
 संपूर्ण रूप से
 envy, s.f. dāh डाह
 equal, samān समान; barā-
 bar बराबर
 errand, s.m. paigām पैगाम;
 saṁdesā संदेशा
 erroneous, jhūṭhā झूठा
 error, s.f. bhūl भूल; s.f. chūk
 चूक
 escape, v.n. bachnā बचना
 especial, viśesh विशेष
 essential, bhārī भारी; āvaś-
 yak आवश्यक
 establish, v.a. ṭhahrānā ठहर-
 राना
 estate, s.m. dhan धन; s.f.
 bhūmi भूमि
 eternal, anant अनन्त
 even (level), samān समान;
 (also) bhī भी
 evening, s.f. sāñjh सांझ
 event, s.m. mājarā माजरा;
 s.f. ghaṭanā घटना
 every, ek ek एक एक

evidence, s.m. gawâhî गवाही
evident, khulâ खुला; *spasht*

स्पष्ट

evil, burâ बुरा; *s.f.* burâî

बुराई

example, s.m. namûnâ नमूना;

s.m. drishtënt दृष्टान्त

exceed, v.n. barh jânâ बढ़

जाना

excellent, achchhâ अच्छा;

śresht श्रेष्ठ

exceptionable, varjanîya वर्ज-

नीय

exchange, s.f. erâ-pherî एरा-

फेरी; (place) *s.f.* maṇḍî

मण्डी

exchange, v.n. badalnâ बदल-

ना; *v.a.* er-pher karnâ

एरफेर करना

excite, v.a. uksânâ उकसाना

excuse, s.m. bahânâ बहाना

excuse, v.a. chhimâ karnâ

छिमा करना

execute, v.a. mâr dâlnâ मार

डालना

executor, s.m. wasî वसी

expect, v.a. bâṭ nihârâ बाट

निहारना

expel, v.a. nikâl denâ निकाल

देना

expense, s.m. mol मोल

expensive, mahangâ महंगा

experience, s.f. parîkshâ

परीक्षा

explain, v.a. samjhânâ सम-

झाना

export, v.a. (from a country)

bâhar bhejnâ बाहर भेजना

exportation, s.m. vides bhejnâ

विदेश भेजना

express (utter) v.n. bolnâ

बोलना; (press out) *v.a.*

nichornâ निचोड़ना

extent, s.m. vistâr विस्तार;

s.m. phailâ, फैलाव

extract, s.m. sâr सार; *s.m.*

ras रस

extrac, v.a. nisâr lenâ निसार

लेना

extraordinary, anûṭhâ अनूठा

extravagant, urâ, û उड़ाक

eye, s.f. ânkh आंख

eyebrow, s.f. bhaun भौ

F.

fable, s.f. kahânî कहानी

face, s.m. mukh मुख

factory, s.m. koṭhî कोठी

fail, v.n. chûknâ चूकना

faint, v.n. murjhânâ मुर्झाना

fair (in complexion) surûp

सुरूप; gorâ गौरा; (in dealing) sîdhâ सीधा	feeble, nirbal निर्बल; balhîn बलहीन
fair, s.m.f. melâ मेला	feed, v.a. khilânâ खिलाना
faith, s.m. viśwâs विश्वास	feel (touch) v.a. ṭaṭolnâ टटोलना
faithful, sachchâ सच्चा	female, s.f. strî स्त्री
fall, s.m. girâ, o गिराव	female, strain स्त्रैण
fall, v.n. gir parnâ गिर पड़ना	ferry, s.m. utârâ उतारा
false, jhûth झूठ	fertile, upjâ, û उपजाऊ
family, s.m. gharânâ घराना	fetch, v.n. lânnâ लाना
famine, s.m. akâl अकाल	few, thorâ थोड़ा
fan, s.f. pañkhî पंखी	field, s.m. khet, खेत
fascinate, v.a. moh lenâ मोह लेना	fight, s.f. larâ, î लड़ाई
fasten, v.a. bândh denâ बांध देना	figurative, vyanjak व्यञ्जक
fat, motâ मोटा	file, s.f. retî रेती
fatherless, pitrihîn पितृहीन	file, v.a. retnâ रेतना
fatigue, s.f. thakâ, î थकाई	file (papers) v.a. natthî kar denâ नथी कर देना
fatigue, v.a. thakânâ थकाना	fill, v.a. bharnâ भरना
fault, s.m. dosh दोष	final, pichhlâ पिछला
faultless, nirdoshî निर्दोषी;	find, v.n. milnâ मिलना; v.a. pânâ पाना
binâ dosh बिना दोष	fine, s.m. arthadand अर्थदण्ड
favour, s.m. anugrah अनुग्रह	finish, v.a. nibernâ निवेड़ना
favourable, anukûl अनुकूल	first, pahilâ पहिला
favourite, s.m. mitra मित्र	fisherman, s.m. machhwâ मछवा
fear, s.f. dar डर; s.m. bhay भय	fit, yogya योग्य
feast, s.f. je, ûnâr जेवनार	fit, v.a. ṭhîk karnâ ठीक करना
feather, s.m. par पर; s.m. pañkh पंख	fix, v.a. porhâ karnâ पोढ़ा करना

flag, s.m. jhaṇḍâ झण्डा
flat, battâḍhâr बट्टाढ़ार
flatter, v.a. lallopatto karnâ लल्लोपत्तो करना
flattery, s.f. châplûsî चाप-
 लूसी
flee, v.n. bhâgnâ भागना
fling, v.a. phenknâ फेंकना
flint, s.m. âgpatthar आगपत्थर
float, v.n. tairnâ तैरना
flock, s.m. jhuṇḍ जुंड़
floor, s.m. gach गच
flour, s.m. âṭâ आटा
flower, s.m. phûl फूल
flute, s.f. bâṁsrî बांसरी
fly, s.f. makkhî मक्खी
fly, v.n. urnâ उड़ना
fog, s.m. kuhâsâ कुहासा
fold, v.a. lapetnâ लपेटना
follow, v.n. pîchhe jânâ पीछे
 जाना; pîchhe ânâ पीछे
 जाना
fond, anurâgî अनुरागी
food, s.m. khânâ खाना; *s.m.*
 bhojan भोजन
fool, s.m. mûrkḥ मूर्ख
foolishness, s.m. billalâpan
 बिल्ललापन
foot, s.m. pâñw पांव
forbid, v.a. roknâ रोकना
force, s.m. bal बल

forehead, s.m. mâtthâ माथा
foreign, pardeś परदेश
foresight, s.m. agragyân
 अग्रज्ञान; *s.f.* dūr-andeshî
 दूर अनदेशी
foretell, v.a. âge jatânâ आगे
 जताना
forfeit, s.m. daṇḍ दण्ड
forget, v.n. bhûlnâ भूलना
forgive, v.a. chhimâ karnâ
 क्षिमा करना
form, s.m. rūp रूप
former, pahilâ पहिला
formidable, bhay-janak भय-
 जनक; (powerful) balwân
 बलवान
forsake, v.a. chhoṛnâ छोड़ना
fortune (chance) s.m. bhâgya
 भाग्य; (inheritance) *s.f.*
 bapautî बपौती
foundation, s.f. new नेव
fountain, s.m. sotâ सोता
fowl, s.m. kukkuṭ कुक़ुट
free, mukt मुक्त; swâdhîn
 स्वाधीन
freeze, v.n. jam jânâ जम
 जाना
freight, s.f. bojhâî बोझाई
freight, v.a. nâo par lâdnâ
 नाव पर लादना
frequent, bâr bâr बार बार

fresh (new) *nûtan* नूतन ;

(sweet) *mîthâ* मीठा

friend, *s.m.* *mitra* मित्र

friendless, *mitrahîn* मित्रहीन

frightful, *darâwanâ* डरावना

frog, *menḍak* मेंडक

frugal, *kripan* छपण

full, *pûrâ* पूरा

fulfil, *v.a.* *kar ḍâlnâ* कर

डालना

furnish, *v.a.* *sanwârâ*

संवारना

furniture, *s.f.* *sâmagrî* सामग्री

futurity, *bhavishyat - kâl*

भविष्यत्काल

G.

gain, *s.m.* *lâbh* लाभ

garden, *s.f.* *phulwârî* फुल-

वाड़ी

gather, *v.a.* *chun lenâ* चुन

लेना

generosity, *s.f.* *dânaśīlatâ*

दानशीलता

gentle, *komal* कोमल

gentleman, *s.m.* *bhalâmânuṣ*

भलामानुस

get, *v.a.* *pânâ* पाना

gild, *v.a.* *sunahlâ karnâ*

सुनहला करना

gilt, *s.m.* *sone kâ patra* सोने

का पत्र

girl, *s.f.* *larkî* लड़की

glad, *khush* खुश ; *prasann*

प्रसन्न

glass, *s.m.* *kâñch* कांच

glove, *s.m.* *dastânâ* दस्ताना

glue, *s.m.* *lâsâ* लासा

glue, *v.a.* *lâsâ lagânâ* लासा

लगाना

gold, *s.m.* *sonâ* सोना

goodness, *s.f.* *bhalâî* भलाई

govern, *v.a.* *râjya karnâ* राज्य

करना

governor, *s.m.* *râjyâdhikârî*

राज्याधिकारी

grain, *s.m.* *anâj* अनाज

grand, *barâ* बड़ा

grant, *s.m.* *dân* दान

grant, *v.a.* *de ḍâlnâ* दे डालना

grateful, *kritagya* छतज्ञ

gratified, *khush* खुश ; *pra-*

sann प्रसन्न

graze, *v.a.* *charânâ* चराना

great, *barâ* बड़ा ; *mahâ* महा

grief, *s.m.* *khed* खेद

grievous, *khedjanak* खेदजनक

grind, *v.a.* *pîsnâ* पीसना

ground-rent, *s.m.* *parjawaṭ*

परजवट

grow, *v.n.* *ugnâ* उगना

guardian, s.m. pâlak पालक
guess, v.a. aṭkalnâ अटकलना
guide, s.m. path-darśak पथ-दर्शक

H.

habit (custom) s.f. rīti रीति ;
 (dress) *s.m.* vastra वस्त्र
hair, s.m. bâl बाल
hall, s.f. kachahrî कचहरी
hand, s.m. hâth हाथ
handkerchief, s.m. aṅgauchhâ अंगीचा
handle, s.m. beṅṭ बेंट
handsome, s.m. suḍaul सुडील
handwriting, s.m. dast-khatt दस्तखत
hang, v.n. laṭaknâ लटकना ;
 (execute) *v.a.* phaṅsî denâ फाँसी देना
happen, v.n. bītnâ बीतना ;
v.n. â jānâ आ जाना
happiness, s.m. sukh सुख
happy, s.m. sukhî सुखी
hard (firm) ṭhos ठोस ; (dif-
ficult) dushkar दुष्कर
hardship, s.m. utpât उत्पात
hare, s.m. kharhâ खरहा
harm, s.f. hâni हानि

haste, s.f. utâwlî उत्तावली
hasten, v.a. śīghra karnâ शीघ्र करना
hat, s.f. ṭopî टोपी
hate, s.m. bair बैर
hate, v.a. dwesh karnâ द्वेष करना
have (possess) v.a. rakhnâ रखना
head, s.m. sir सिर
heal, v.n. changâ honâ चंगा होना
health, s.m. kuśal कुशल
heap, s.m. dher ढेर
hear, v.a. sunnâ सुनना
heart, s.m. hriday हृदय
heat, s.f. ghâm घाम
heaven, s.m. swarg स्वर्ग
heavy, s.m. bhârî भारी
heel, s.f. eṛî एड़ी
height, s.f. unchâ,î उंचाई
heir, s.m. wâris वारिस
hell, s.m. narak नरक
help, s.m. sahârâ सहारा
help, v.a. upakâr karnâ उपकार करना
helpless, bebas बेबस ; abas
बबस
herb, s.m. śâk शाक
hide, v.a. chhipânâ छिपाना
hill, s.m. pahâr पहाड़

hint, s.f. sain सैन

hire, v.a. bhâre par lenâ भाड़े

पर लेना

history, s.m. itihâs इतिहास

hit, v.a. mârna मारना

hold, v.a. rakhnâ रखना

hole, s.m. garhâ गढ़ा

holy, pavitra पवित्र

home, s.m. ghar घर

honey, s.m. madhu मधु

honour, s.m. yaś यश

hope, s.m. âs आस

horn, s.m. sîng सींग

hospital, s.f. rogîsâlâ रोगी-

शाला

hospitality, s.m. atithi-satkâr

अतिथिसत्कार

hot, garm गरम

hour, s.m. ghaṇṭâ घण्टा

humane, dayâlu दयालु

humble, vinît विनीत

hungry, bhûkhâ भूखा

hunter, s.m. shikârî शिकारी

hurt (damage) v.a. hânî

karnâ हानि करना ;

(wound) *v.a.* ghâw karnâ

घाव करना

I.

idea, s.f. mati मति

idle, sust सुस्त ; âlâsî आलसी

ignorant, agyân अज्ञान

illiberal, kripaṇ कृपण

illiterate, apandit अपण्डित

illness, s.f. bîmârî बीमारी ;

s.m. rog रोग

image, s.f. mûrti मूर्ति

imagination, s.f. chîntâ चिन्ता

imitation (copy) s.m. prati-

rûp प्रतिरूप

immediately, jhaṭ-paṭ झट

पट

immense, bahut barâ बड़त

बड़ा

immortal, amar अमर

immovable, achal अचल

impart, v.a. batlânâ बतलाना

impartial, apakshpâtî अपक्ष-

पाती

impassable, agamaniya अग-

मनीय

impenetrable, abhedya अभेद्य

imperfect (incomplete) asam-

pûrṇ असंपूर्ण ; (defective)

doshî दोषी

impertinent, dhîṭh डीठ

important, bhârî भारी

impose, v.a. dhokhâ denâ धोखा देना

imposition, s.m. chhal छल
impossible, asambhav असम्भव

impostor, s.m. thag ठग
impression, s.m. chihn चिह्न

improbable, anhonâ अनहोना
improper, anuchit अनुचित

improve, v.a. uttam karnâ
 उत्तम करना

impure, malîn मलीन; asuddh
 अशुद्ध

inattention, s.f. asâvadhânî
 असावधानी

incessant, lagâtâr लगातार
inch, s.m. inçh इंच; *s.m.*

tassû तस्सू
inclination (bending) s.m.

jhukâ, o झुकाव; (disposi-
 tion) *s.m.* sîl शील

income, s.m. lâbh लाभ
incomparable, anûthâ अनूठा

incomplete, asamâpta असमाप्त
inconvenience, s.m. kleś क्लेश

inconvenient, kleśad क्लेशद
incorrect, doshwân दोषवान

increase, v.a. barhânâ बढ़ाना
indecent, nirlajj निर्लज्ज

independent, swatantra स्व-
 तन्त्र; *aparbas अपरबस*

index, s.m. sūchîpatra सूचीपत्र

indifference, s.f. viraktatâ

विरक्तता
indigenous, deśî देशी

indigo, s.m. nîl नील
indisposition, s.m. alparog

अल्परोग
infancy, s.m. bâlâpan बालापन

infer, v.a. nikâlnâ निकालना;
 anumân karnâ अनुमान

करना
inferior, nîchâ नीचा

infinite, amit अमित
influence, s.m. guṇ गुण

influence, v.a. chalânâ चलाना
information, s.m. samâchâr

समाचार
ingenious, nipuṇ निपुण

ingenuity, s.f. nipuṇatâ नि-
 पुणता

inhabitant, s.m. niwâsî नि-
 वासी

inhuman, krûr क्रूर
iniquity, s.m. anyâya अन्याय

injury, s.f. hâni हानि
injustice, s.f. anîti अनीति

innocent, niraparâdhî निर-
 पराधी

inoffensive, nirdoshî निर्दोषी
inquest, s.m. khoj खोज

insect, s.m. kîrâ कीड़ा
insensible, achet अचेत

insert, v.a. dâl denâ डाल देना
insignificant, tuchchh तुच्छ
insincere, asaral असरल
insolent, dhiṭh डीठ
insolvent, dewâliyâ देवालिया
inspect, v.a. dekhnâ देखना
inspection, s.f. parîkshâ परीक्षा
instant, s.m. kshan क्षण
instinct, s.m. swabhâv स्वभाव
institution (the act) s.m.
 sthâpan स्थापन; (a law)
s.m. vidhi विधि
instruct, v.a. sikhlânâ सिख-
 लाना
insure, v.a. bîmâ karnâ बीमा
 करना
intellect, s.f. buddhi बुद्धि
intelligence, s.m. samâchâr समाचार
intelligent, gyânî ज्ञानी
intemperance, s.m. matwâlâ-
 pan मतवालापन
intention, s.m. abhiprâय अभि-
 प्राय
intercourse, s.m. ânâ jânâ आना जाना
interest (concern) s.m. anu-
 râg अनुराग; (premium)
s.m. byâj व्याज
interfere, v.a. bîch men hâth
 dâlnâ बीच में हाथ डालना

interpret, v.a. bujhânâ बुझाना
interpreter, s.m. do-bhâshiyâ दो भाषिया
interrupt, v.a. roknâ रोकना
interruption, s.f. rukâwat रुकावट
introduce, v.a. bhenṭ karânâ भेंट कराना
intrust, v.a. saunpnâ सौंपना
invalid, s.m. rogî रोगी
invent, v.a. nikâlnâ निकालना;
 nirûpnâ निरूपना
invincible, ajey अजेय
invitation, s.m. ne,otâ नेवता
invoice, s.m. bîjak बीजक
involve, v.n. phânsânâ फंसाना
irregular, asam असम
island, s.m. dwîp द्वीप

J.

jackal, s.m. siyâl सियाल
jail, s.m. jel-khânâ जेल खाना
jester, s.m. ṭhaṭhol ठठोल
jewel, s.m. maṇi मणि
join, v.a. jorâ जोड़ना
joke, s.m. ṭhaṭṭhâ ठट्टा
journal (account-book), s.m.
 roz-nâmâ रोज नामा;
 (newspaper) *s.m.* samâ-
 châr समाचार

journey, s.f. yâtrâ यात्रा
joy, s.m. ânand आनन्द
judge, s.m. jaj जज ; nyâyâ-dhipati न्यायाधिपति
judge, v.a. nirṇay karnâ निर्णय करना
juice, s.m. ras रस
jury, s.m. jûrî जूरी
jump, v.n. kûdnâ कूदना
junior, chhoṭâ छोटा
just, sachchâ सच्चा
justice, s.m. nyâya न्याय
justification, s.m. doshamo-
 chan दोषमोचन

K.

keep, v.a. rakhnâ रखना
kernel, s.m. gûdâ गूदा
kill, v.a. mâr ḍâlnâ मार
 डालना
kindle, v.a. jalânâ जलाना
kindness, s.f. kripâ कृपा
kingdom, s.m. rājya राज्य
kiss, s.m. chûmâ चुम्मा
kite (bird) s.m. chîl चील ;
 (toy) *s.f.* guddî गुड्डी
kitten, s.m. bilautâ बिलौटा
knee, s.m. ghuṭnâ घुटना
knife, s.f. chhuri चुरी

knot, s.m. gāñṭh गांठ
knowledge, s.m. gyân ज्ञान
know, v.a. jānnâ जानना

L.

labour, s.m. kām काम
labourer, s.m. kamerâ कमेरा
lame, laṅgrâ लंगड़ा
lamp, s.m. diyâ दिया
land, s.f. bhūmi भूमि
landlord, s.m. zamîndâr
 जमीनदार ; *s.m.* bhū-
 swāmî भूस्वामी
language, s.f. bhâshâ भाषा
languor, s.f. thakâwaṭ थकावट
large, baṛâ बड़ा
last, sab se pichhlâ सब से
 पिछला
laugh, v.n. hañsnâ हंसना
lawful, nyâyî न्यायी
lay (aside) v.a. chhoṛ-denâ
 छोड़ देना ; (by) *v.a.*
 ekatṭhâ karnâ एकट्ठा करना ;
 (down) *v.a.* dharnâ धरना
lazy, sust सुस्त
lead, v.n. le jānâ ले जाना
lead, s.m. sîsâ सीसा
lean, dublâ दुबला
lean, v.n. jhuknâ झुकना

leap, v.n. uchhalnâ उछलना
learn, v.a. sikhnâ सीखना
lease, s.f. paṭṭâ पट्टा
leave, s.f. anumati अनुमति
leave, v.a. chhoṛnâ छोड़ना
left (side) bâyan बायां
leg, s.m. goṛ गोड़
legible, paṭhanîya पठनीय
leisure, s.m. avakâś अवकाश
lend, v.a. udhâr denâ उधार देना
less, nyûn न्यून
let (on hire) v.a. bhâṛe par denâ भाड़े पर देना
level, baṭṭâdhâr बहादार
liable, vaś वश
liberal, udâr उदार
liberty, s.f. swatantratâ स्वतन्त्रता
library, s.m. pustakâlay पुस्तकालय
lick, v.a. châṭnâ चाटना
lid, s.m. dhapnâ ढपना
lie, s.m. jhûṭh झूठ
lie (down) v.n. lēṭnâ. लेटना
life, s.f.m. jân जान
lifeless, nirjîv निर्जीव
lift, v.a. uṭhânâ उठाना
light (not heavy) halkâ हलका
light (brilliant) ujâlâ उजाला

light (a lamp) s.m. diyâ दिया
light (the fire) v.a. jalânâ जलाना
lighten (flash) v.n. chamaknâ चमकना
lightning, s.f. bijlî बिजली
like (similar) sarîkhâ सर्रीखा
like (desire) v.a. châhnâ चाहना
limit (border) s.f. sîmâ सीमा
limit (confine) v.a. ghernâ घेरना
lining, s.f. maṛhan मढ़न
link, s.f. kaṛî कड़ी
lion, s.m. सिंह सिंह
lip, s.m. hoṇṭh होठ
liquid, s.m. drav द्रव
list (of names) s.f. nāmâvalî नामावली; (of goods) s.m. bîjak बीजक
listen, v.a. sunnâ सुनना
little, chhotâ छोटा
live, v.n. jînâ जीना
lively, phurtîlâ फुर्तीला
liver, s.m. kalejâ कलेजा
load, s.m. bojh बोझ
load, v.a. lādâ लाना
loadstone, s.m. chumbak चुम्बक
loaf, s.f. roṭî रोटी
loan, s.m. udhâr उधार
lock, s.m. tâlâ ताला

lodge, v.n. ṭiknâ टिकना
lofty, ûñchâ ऊँचा
loiter, v.a. vilamb karnâ
 विलम्ब करना
long, lambâ लम्बा
look, v.a. dekhnâ देखना
looking-glass, s.m. mukur
 मुकुर
loose, dhîlâ ढीला
loosen, v.a. dhîlâ karnâ ढीला
 करना
lose, v.a. kho-dâlnâ खो डालना
loss, s.f. ghâṭâ घाटा
lot, s.m. bhâg भाग
lotus, s.m. kanwal कंवल
love, s.m. prem प्रेम
low, nîchâ नीचा
lower, v.a. dabânâ दबाना
lucrative, saphal सफल
luggage, s.f. gaṭhrî-moṭrî
 गठरीमोटरी
lusty, balwân बलवान

M.

machine, s.m. yantra यन्त्र
mad, pâgal पागल
magnificent, ṭhâṭhî ठाठी;
 atisobhan अतिशोभन
maid-servant, s.f. dâsî दासी

make, v.a. rachnâ रचना
manage, v.a. bas men rakhnâ
 बस में रखना
mankind, s.f. manushyajâti
 मनुष्यजाति
manner, s.f. rîti रीति
manure, s.m. pâns पांस
map, s.m. nakṣâ नक्षत्र;
s.m. deschitra देशचित्र
marble, s.m. marmar मरमर
march, v.n. chalnâ चलना;
v.a. kûch karnâ कूच करना
mark, s.m. chihn चिह्न
market, s.m. bâzâr बाज़ार
marriage, s.m. byâh ब्याह
master (owner) s.m. swâmî
 स्वामी; (teacher) *s.m.* guru
 गुरु
mate, s.m. sâthî साथी
material (substantial) vâstav
 वास्तव
material, (substance) s.f.
 vastu वस्तु; *s.m.* padârth
 पदार्थ
mean (base) nîch नीच;
 (central) madhya मध्य
mean (the centre) s.m. mânjh
 मांझ; (an instrument)
s.m. upâya उपाय
mean (intend) v.a. abhiprâya
 karnâ अभिप्राय करना

meaning, *s.f.* ichchhâ इच्छा ;

s.f. châh चाह

measure, *s.m.* nâp नाप

measure, *v.a.* mâpnâ मापना

meet, *v.n.* milnâ मिलना

memoir, *s.m.* charitropâ-
khyân चरित्रोपाख्यान ; *s.m.*

tazkirâ तज्किरा

memorandum, *s.m.* yâd-dâst
याद दास्त

memory, *s.f.* sudh सुध

mend, *v.a.* jaisâ kâ taisâ
karnâ जैसा का तैसा करना

merchandize, *s.m.* asbâb अस-
बाब

merchant, *s.m.* baipârî बैपारी ;

s.m. sâhûkâr साहूकार

merciful, dayâwân दयावान

method, *s.m.* prakâr प्रकार

mid-day, *s.m.* do-pahar दो-
पहर

middle, *s.m.* mânjh मांझ

middling, aisâ-waisâ ऐसावैसा

mild (gentle) komal कोमल

mill, *s.f.* chakki चक्की

mind, *s.m.* man मन

mind (obey) *v.a.* mânnâ
मानना

mine, *s.f.* khân खान

minute, *s.m.* minaṭ मीनट ;

s.m. kshap क्षय

mirth, *s.m.* ânand आनन्द

mischief, *s.m.* apakâr अपकार

miser, *s.m.* sūm सूम

miserable, dukhî दुखी

misery, *s.f.* âpad आपद

misfortune, *s.m.* utpât उत्पात

mislead, *v.a.* bhulânâ भुलाना

mismanage, *v.a.* bigârnâ बि-
गाड़ना

mismanagement, *s.m.* kunir-
vâh कुनिर्वाह

misspend, *v.a.* kshay karnâ
क्षय करना

misreckon, *v.n.* ginne men
bhûlnâ गिनने में भूलना

misrepresent, *v.a.* ultâkar
kahnâ उलटाकर कहना

miss, *v.n.* chûknâ चूकना ; *v.a.*
hûchnâ हूचना

mistake, *v.n.* bhûlnâ भूलना

mistrust, *s.m.* âviśwâs
अविश्वास

mistrust, *v.a.* asandeh karnâ
असन्देह करना

mix, *v.a.* milânâ मिलाना

mock, *v.a.* ṭhaṭhâ karnâ ठठा
करना

modest, lajjâwân लज्जावान

molest, *v.a.* chhernâ चेड़ना

money, *s.m.* rupiyâ रुपिया

month, *s.m.* mâs मास

moon, *s.m.* chând चांद

morning, *s.m.* tarâkâ तरङ्का

motion, s.f. gati गति
motive, s.m. kâraṇ कारण
mount, v.n. chaṛhnâ चढ़ना;
v.n. uṭhnâ उठना
mountain, s.m. pahâr पहाड़
mourn, v.a. śok karnâ शोक
 करना
mournful, khedî खेदी
mud, s.f. kîchar कीचर
muddy, gadlâ गदला
mule, s.m. khachchar खच्चर
murder, s.m. vadh वध
murder, v.a. mâr dâlnâ मार
 डालना
murmur (hum) v.n. bhin-
 bhinânâ भिनभिनाना; (an-
 grily) *v.n.* kurkurânâ कुड़-
 कुड़ाना
music, s.m. râg राग
mute, mûk मूक
mute, s.m. gûngâ गूंगा
mutual, paraspar परस्पर

N.

naked, naṅgâ नंगा
name, s.m. nâm नाम
narrative, s.f. kahânî कहानी
nation, s.m. deśajan देशजन

nature, s.m. swabhâv स्वभाव
naughty, burâ बुरा
navigation, s.f. mânjhîgarî
 मांझीगरी
neat, suthrâ सुथरा
necessary, avaśyak आवश्यक
need (want) s.m. prayojan
 प्रयोजन; (poverty) *s.f.*
 nirdhanatâ निर्धनता
need (require) v.a. châhnâ
 चाहना
needful, âvaśyak आवश्यक
neglect, s.m. vismaran वि-
 स्मरण
negligent, asâvadhân असाव-
 धान
neighbour, s.m. paṛosî पड़ोसी
neighbourhood, s.m. aṛos-
 paṛos अड़ोस पड़ोस
new, nayâ नया
next (in order) pîchhe पीछे;
 (in position) pās hî pās
 पास ही पास
nib, s.f. nok नोक
nice (in taste) suras सुरस;
 (in appearance) sukumâr
 सुकुमार
nip, v.a. chuṭkî lenâ चुटकी
 लेना
noise, s.m. tumul तुमुल
nonsense, s.m. bakvâd बकवाद

nonsuit, v.a. hīnavād karnâ

हीनवाद करना

nothing, na kuchh न कुछ

numb, ṭhiṭhrâ ठिठरा

number (a unit) s.m. ank

अंक; (a collection) *s.m.*

gaṇ gण

numerous, anek अनेक; *bahul*

बहुल

nurse, s.f. dâ,î दार्

O.

oar, s.m. dânr डांड

oath, s.f. sonh सोह

obedience, s.m. âgyâ-pâlan

आज्ञापालन

obedient, âgyâ-pâlak आज्ञा-

पालक

obey, v.a. mânnâ मानना

object, s.m. abhiprâya अभिप्राय

object, v.a. roknâ रोकना;

aswîkâr karnâ अस्वीकार

करना

oblige (compel) v.a. karânâ

कराना; (assist) *v.a.* upa-

kâr karnâ उपकार करना

obliging, dayâlu दयालु

obscure, andherâ अंधेरा

obscure, v.a. chhipânâ छिपाना

obsolete, achalit अचलित

obstacle, s.f. rok-ṭok रोक टोक

obstinate, haṭhîlâ हठीला

occasion (opportunity) s.m.

samay समय; (necessity)

s.m. prayojan प्रयोजन

occasion, v.a. uṭhânâ उठाना

occupy (fill) v.a. bhar lenâ

भर लेना; (employ) *v.n.*

kâm meñ lânâ काम में

लाना

occur, v.n. paṛnâ पड़ना

occurrence, s.m. mâjarâ मा-

जरा; *s.m.* ghaṭanâ घटना

odd (uneven) visham विषम;

(peculiar) *anokhâ* अनोखा

offence, s.m. pâp पाप; *s.m.*

dosh दोष

offend, v.a. khijhânâ खिझाना

offer, v.a. âge rakhnâ आगे

रखना

office (duty), s.m. kâm काम;

(place of business), *s.m.*

daftar-khânâ दफ्तर खाना

officer, s.m. âfisar आफिसर;

s.m. uhdedâr उहदेदार

oil, s.m. tel तैल

old, purânâ पुराणा; *bûrhâ*

बूढ़ा

omission, s.f. chûk चूक

omit, v.n. chûknâ चूकना;

v.a. chhoṛnâ छोड़ना

omnipotent, sarvasāktimān

सर्वशक्तिमान

omniscient, sarvagya सर्वज्ञ

open, v.a. kholnā खोलना

operate, v.a. kām karnā काम करना

opinion, s.f. samajh समझ

opposite, āmne sāmne आमने सामने

opposition, s.f. rok रोक

orange, s.f. nāraṅgī नारंगी

orator, s.m. suvaktā सुवक्ता

order, s.f. āgyā आज्ञा

order, v.a. āgyā karnā आज्ञा करना

oriental, pūrbī पूर्वी

origin, s.m. mūl मूल

original, pahilā पहिला

ornament, s.m. gahnā गहना

orphan, be-mā-bāp बेमाबाप

overcome, v.a. jītnā जीतना

overflow, v.n. umāṇā उमड़ना

overlook (inspect) v.a. nī-rakhnā निरखना; (for-

give) *v.a. chhimā karnā* हिमा करना

overset, v.a. girānā गिराना

owner, s.m. swāmī स्वामी; *s.m.*

dhanī धनी

ox, s.m. bail बैल

P.

packet, s.f. gaṭhrī गठरी

page (of book), s.f. prishṭh पृष्ठ

pain, s.m. dukh दुख

paint, s.m. raṅg रंग

painter, s.m. chitrakār चित्रकार

painting (the art) s.f. chitra-vidyā चित्रविद्या

pale (wan) pīlā पीला

pamphlet, s.m. kshudrapus-tak क्षुद्रपुस्तक

pane (of glass) s.m. parkālā पर्काला

parcel, s.f. poṭlī पोटली

pardon, s.f. kshamā क्षमा

parents, mā-bāp माबाप

partake, v.a. bhāg lenā भाग लेना

partiality, s.m. anurāg अनु-राग

particular, viśiṣṭ विशिष्ट

particular, s.m. viśay विषय

partner, s.m. sāthī साथी; *sahakārī* सहकारी

party, s.m. samūh समूह

pass (ravine) s.f. ghāṭī घाटी; (an order) *s.f. nikāśī kī chitṭhī* निकासी की चिट्ठी

pass, v.n. pâr jânâ पार जाना
passenger, s.m. baṭohî बटोही
passion, s.m. krodh क्रोध
passport, s.f. nikâsî kî chitṭhî
 निकासी की चिट्ठी
path, s.f. bâṭ बाट
patience, s.f. śânti शान्ति
patient, s.m. rogî रोगी
patient, śânt शान्त
patronize, v.a. rakshâ karnâ
 रक्षा करना
pattern, s.m. pratirûp प्रतिरूप
pause, s.m. rukâ,o रुकाव
pause, v.n. ruknâ रुकना
pay, v.a. de dâlnâ दे डालना
pecuniary, dhanasambandhî
 धनसंबन्धी
peep, v.a. jhâñknâ झांकना
peevish, chirchirâ चिड़चिड़ा
penalty, s.m. daṇḍ दण्ड
pen-knife, s.f. chhurî छुरी
pensive, vichâraśîl विचारशील
perceive (visually) v.a. dekh-
 nâ देखना; (mentally) v.a.
 samajhnâ समझना
perceptive, samjhanhâr सम-
 ज्ञानहार
perfect, pûrâ पूरा; pakkâ पक्का
perfection, s.f. samâpti समाप्ति
perform, v.n. ba-jâ lānâ बजा
 खाना; v.a. nibâhnâ निबाहना
perfume, s.m. sugandh सुगन्ध

perfume, v.a. mahkânâ मह-
 काना
perhaps, kadâchit कदाचित
permanent, ṭikâ,û टिकाऊ
permission, s.f. chhuṭṭî छुट्टी
permit, v.a. swîkâr karnâ
 स्वीकार करना
perpetual, nitya नित्य
perplex, v.a. ghabrâ denâ
 घबरा देना
person, s.m. purush पुरुष;
 s.m. jan जन
persuasion, s.m. manâ,o
 मनाव
pertinent, yathâযোগ यथायोग
perverse, haṭhîlâ हठीला
petition, s.f. bintî बिनती
phial, s.f. kuppî कुप्पी
phrase, s.m. vâkya वाक्य
physic, s.m. aushadh औषध
physician, s.m. baid वैद
picture, s.m. chitra चित्र
piece, s.m. ṭûk टुक
piety, s.f. puṇyâtâ पुण्यता
pilgrim, s.m. yâtrik यात्रिक
pilgrimage, s.m. tîrthayâtrâ
 तीर्थयात्रा
pillar, s.m. khambhâ खम्भा
pincers, s.m. chimṭâ चिमटा
pinnace, s.m. pinas पिनस;
 s.f. nâ,o नाव

pit, s.m. gaṛhâ गड़हा
pity, s.f. dayâ दया
place, s.f. jagah जगह
plague, s.f. mârî मारी
plague, v.a. dukh denâ दुःख देना
plain (smooth) barâbar बराबर ; (open) khulâ खुला
plaintiff, s.m. vâdî वादी
plan, s.m. upây उपाय
plane, s.m. patpar पटपर
plank, s.m. patrâ पटरा
plaster, s.m. leṭ लोट
plaster, v.a. potnâ पोतना
play, v.n. khelnâ खेलना
please, v.a. rijhânâ रिझाना
pledge, s.m. paṇ पण
pledge, v.a. bandhak mârînâ बन्धक मारना
plentiful, bahut बहुत
plough, s.m. hal हल
plough, v.a. jotnâ जोतना
poet, s.m. kawî कवि
poetry, s.m. kâvya काव्य
point, s.f. nok नोक
point out, v.a. dikhânâ दिखाना
politeness, s.f. sabhyatâ सभ्यता
pony, s.m. taṭṭû टट्टू
poor, daridra दरिद्र

populous, basâ huâ बसा हुआ
portrait, s.m. chitra चित्र
possess, v.a. rakhnâ रखना
possession, s.m. dhâraṇ धारण
possibility, s.m. sambhav सम्भव
post, s.m. khamb खम्भ
postage, s.m. dâk kâ mol डाक का मोल
postmaster, s.m. dâk kâ dâ-roṅgâ डाक का दारोगा
post-office, s.m. dâk-ghar डाकघर
posture, s.f. daśâ दशा
pot, s.m. baṭu,â बटुआ
poverty, s.f. daridratâ दरिद्रता
power, s.m. bal बल
practicable, honhâr होनहार
practice, s.f. ṭew टेव
practise, v.a. abhyâs karnâ अभ्यास करना
praise, v.a. barâ,î karnâ बड़ाई करना
precarious, binâ ṭhikâne kâ बिना ठिकाने का
precept, s.m. upadeś उपदेश
preceptor, s.m. guru गुरु
predict, v.a. âge se batlânâ आगे से बतलाना
prediction, s.f. pesh-go,î पेशगोई
prefer, v.a. baṛhkarsamajhnâ बढ़कर समझना

prejudice, s.m. âge se jhukâ, o

आगे से झुकाव

premium, s.f. barhtî बढ़ती

prepare, v.a. banânâ बनाना

prescription, s.m. vidhi विधि

presence, s.f. hâzirî हाजिरी;

s.f. upasthiti उपस्थिति

present, s.m. dān दान

present, v.a. dān denâ दान

देना

preserves, s.f. mîṭhâî मीठाई

president, s.m. mukhiyâ

मुखिया

presume (suppose) v.a. aṭkal

karnâ अटकल करना; (im-

pudent) *v.a.* dhiṭhâî karnâ

ढिठाई करना

pretence, s.m. chhal छल

pretty, sundar सुन्दर

prevail, v.a. harânâ हराना

prevalent, prachalit प्रचलित

prevent, v.a. roknâ रोकना

previous, pahilâ पहिला

price, s.m. mol मोल

pride, s.m. ghamand घमण्ड

principal, pradhân प्रधान;

barâ बड़ा

print, v.a. chhâpnâ छापना

prisoner, s.m. bandhu, â

बन्धुआ

private, gûṛh गृह; gupt गुप्त

probability, s.m. sambhav

सम्भव

probable, honhâr होनहार

procure, v.a. pânâ पाना

produce (bring forth) v.a.

upjânâ उपजाना; (show)

v.a. dikhlânâ दिखलाना

profane, dharmadweshî धर्म-

द्वेषी

promise, v.a. vachan denâ

वचन देना

promote, v.a. upakâr karnâ

उपकार करना

prone (recumbent) parâ huâ

पड़ा हुआ; (disposed)

manwhâyâ मनव्हाया

pronounce, v.a. uchchârnâ

उच्चारना; *v.n.* bolnâ बोलना

pronunciation, s.m. uchchhâr

उच्चार

proof, s.f. dalîl दलील; *s.m.*

pramân प्रमाण

prop, s.m. thâm थाम

propagate (spread) v.a. phai-

lânâ फैलाना

proper, ṭhîk ठीक; yogya

योग्य

property, s.m. dhan धन

proportion, s.f. sammiti

सम्मिति

propose, v.n. âge lânâ आगे

लाना

proprietor, s.m. swâmî स्वामी

prosecute (an undertaking)
v.n. lagâ rahnâ लगा रहना
prosper, *v.n.* saphal honâ
 सफल होना ; *barhnâ*
 बढ़ना
prosperity, *s.m.* kalyân
 कल्याण ; *s.f.* barhtî बढ़ती
prosperous, saphal सफल ;
 bhâgî भागी
protect, *v.a.* bachânâ बचाना ;
 pâlâ पालना
protection, *s.m.* bachâ,
 बचाव ; *s.f.* rakshâ रक्षा
proud, ghamandî घमण्डी
prove, *v.a.* thahrânâ ठहराना ;
 siddh karnâ सिद्ध करना
proverb, *s.f.* kahâwat कहावत
provide, *v.a.* banâ rakhnâ
 बना रखना
providence, *s.f.* pûrvachintâ
 पूर्वचिन्ता ; (the Deity)
s.m. Îswar ईश्वर
province, *s.m.* des देश ; *s.m.*
 sûbâ सूबा
provision (food) *s.m.* anna
 अन्न ; (the act) *s.m.* pûr-
 vopây पूर्वोपय
provoke, *v.a.* chhernâ छेड़ना
prudent, sâvadhân सावधान
puff (of wind) *s.f.* jhônk
 झोंक
pull, *v.a.* khînchnâ खींचना

pulse, *s.f.* nârî नाड़ी
punish, *v.a.* danḍ denâ दण्ड
 देना
pupil, *s.m.* chhâtar छात्र
purchase, *v.a.* mol lenâ मोल
 लेना
purchaser, *s.m.* kinwaiyâ
 किनवैया
pure, chokhâ चोखा ; nirmal
 निर्मल
purify, *v.a.* swachchh karnâ
 स्वच्छ करना
purpose, *s.f.* ichchhâ इच्छा ;
s.m. abhiprây अभिप्राय
purse, *s.f.* thailî थैली
pursue, *v.a.* pîchhâ karnâ
 पीछा करना ; *v.a.* kha-
 dernâ खदेड़ना
pursuit, *s.f.* khader खदेड़ ;
s.m.f. khoj खोज
put, *v.a.* dharnâ धरना ; *v.a.*
 rakhnâ रखना

Q.

qualification, *s.f.* yogyatâ
 योग्यता ; *s.m.* guṇ गुण
qualify, *v.a.* yogya karnâ
 योग्य करना
quality, *s.m.* guṇ गुण

quantity, s.m. parimāṇ परि-

मात्र ; *s.m.* bhāg भाग

quarrel, v.a. jhagarnā झगड़ना

quarto, s.m. chaauthā चौथा ;

kwāto क्वाटो

queen, s.f. rānī रानी

quench, v.a. bujhānā बुझाना

quick, jald जल्द ; *śīghra*

शीघ्र

quill, s.m. pañkh पंख

quire (of paper), chaurīs

चौबीस (ताब) ; (body of

singers) gāyakaṅ ḡāyaka-

गण

quit, v.a. chhoṛnā छोड़ना

quotation, s.m. vākya वाक्य ;

s.f. kahānī कहानी

R.

rag, s.m. chithṛā चिथड़ा

rail, s.m. gherā घेरा

railroad, s.m. rel रेल

rain, v.n. barasnā बरसना

raisin, s.f. dākh दाख

rank, s.m. pad पद

rapid, jald जल्द ; *śīghra*

शीघ्र

rare, anūṭhā अनूठा

rascal, s.m. nīchjan नीचजन

rash, utā, olā उतावला

rate (price) s.m. mol मोल ;

(speed) *s.m.* veg वेग

raw, kachchā कच्चा

reach, v.n. pahunchnā पड़-

चना

read, v.a. parhnā पढ़ना

ready, taiyār तैयार ; *udyat*

उद्यत

real, sachchā सच्चा

reason (cause) s.m. hetu

हेतु ; (the faculty) *s.f.*

buddhi बुद्धि

reasonable, yathāyogya यथा-

योग्य

rebuild, v.a. phir banānā

फिर बनाना

receipt (the act) s.f. pahunch

पहुँच ; (a document) *s.f.*

chitṭhī चिट्ठी

receive, v.a. pānā पाना

recent, nayā नया

reckon, v.a. ginnā गिनना

recollect, v.a. yād karnā याद

करना ; *v.a.* sudh karnā

सुध करना

recollection, s.m. yād याद ;

s.f. sudh सुध

recommendation, s.m. guṇvād

गुणवाद

recompense (payment) *s.m.*
vetan वेतन; (reward)

s.m. pratiphal प्रतिफल

reconcile, *v.a.* mel karânâ
मेल कराना

recover, *v.a.* phir pânâ फिर
पाना; (from sickness)

v.n. chaṅgâ honâ चंगा
होना

rectify, *v.a.* ṭhîk karnâ ठीक
करना

reduce, *v.a.* ghaṭânâ घटाना

refer (have reference to) *v.a.*

lagâ, o rakhnâ लगाव रखना;
(to direct to) *v.a.* sauṅp-
nâ सौंपना

reference (the act) *s.m.* arpan
अर्पण

reflect, *v.a.* sochnâ सोचना

refresh, *v.a.* sukh denâ सुख
देना

refund, *v.a.* pher denâ फेर
देना

refuse, *v.a.* nâhîn karnâ नाहीं
करना

regard (affection), *s.m.* prem
प्रेम

regard (heed) *v.a.* mînnâ
मानना

regiment, *s.f.* palṭan पलटन

regret, *v.a.* khed karnâ खेद
करना

regularity, *s.f.* paripâtî परि-
पाटी

regulate, *v.a.* ṭhahrânâ ठहर-
राना

rejoice, *v.n.* rîjhnâ रीझना;
v.n. hulasnâ ऊलसना

remain, *v.n.* rahnâ रहना

renew, *v.a.* sudhârânâ सुधारना

rent, *s.m.* bhârâ भाड़ा; *s.m.*
kirâyâ किराया

repair, *v.a.* sudhârânâ सुधारना

repay, *v.a.* chukâ denâ चुका
देना

repeat, *v.a.* phir kahnâ फिर
कहना

repent, *v.n.* pachhtânâ पछ-
ताना

repentance, *s.m.* pâp-khed
पापखेद

repetition, *s.m.* punarvâd
पुनर्वाद

reply, *s.m.* jawâb जवाब;
uttar उत्तर

report (noise), *s.m.* śabd
शब्द; (rumour) *s.m.* hūhâ
हूहा

report (relate) *v.a.* bayân
karnâ बयान करना

represent, *v.a.* dikhlânâ दिख-
लाना

reproach, *v.a.* dosh lagânâ
दोष लगाना

reproof, s.m. dosh दोष; *s.f.*
nindâ निन्दा

reprove, v.a. dhamkânâ धम-
काना

request, s.m. châh चाह; *s.f.*
prârthanâ प्रार्थना

resemble, v.n. samân honâ
समान होना

reserve, v.a. bachâ rakhnâ
बचा रखना

reside, v.a. ãiknâ टिकना

residence, s.m. ghar घर; *s.m.*
ñhikânâ ठिकाना

resign, v.a. chhoṛnâ छोड़ना

resist, v.a. roknâ रोकना; *v.a.*

virodh karnâ विरोध करना

resistance, s.f. rok रोक

resolute, sâhasî साहसी

resolution, s.m. sâhas साहस;

s.m. manorath मनोरथ

resolve, v.a. ãhannâ ठानना

respect, s.m. âdar आदर

respect, v.a. sammân karnâ
सम्मान करना

rest, s.m. chain चैन; *s.f.*
(sleep) nînd नींद

restore, v.a. pher denâ फेर
देना

result, s.m. phal फल

retain, v.a. rakh chhoṛnâ
रख छोड़ना

retire, v.n. alag ho jânâ
अलग हो जाना

revise, v.a. phir dekhnâ फिर
देखना

revive, v.n. jî uṭhnâ जी
उठना

reward, s.m. dān दान

reward, v.a. palṭā denâ
पलटा देना

riband, s.m. ðorâ डोरा

rich, dhanî धनी; maldâr
मालदार

riches, s.m. dhan धन; māl
माल

riddle, s.m. do-arthî दोअर्थी

ride, v.n. charḥkar jânâ
चढ़कर जाना

ridicule, s.m. ãhaṭṭhâ ठहा;
s.m. upahās उपहास

ring, s.f. anguṭhî अंगूठी

ring, v.a. bajânâ बजाना

ripen, v.n. paknâ पकना

rise, v.n. uṭhnâ उठना

roar, v.n. dahâṛnâ दहाड़ना

rob, v.a. churânâ चुराना

rock, s.f. chaṭān चटान

roof, s.f. chhat छत

room, s.m. kamrâ कमरा; *s.f.*

śâlâ शाला

root, s.f. jaṛ जड़

rope, s.m. rassâ रस्सा

rub, v.a. malnâ मलना
rudder, s.f. patwâr पतवार
ruin, s.m. nâś नाश
ruin, v.a. bigârnâ बिगाड़ना
rule (the instrument) s.f. śalâkâ शलाका; (a precept) s.m. vidhi विधि
rule (to govern) v.a. rājya karnâ राज्य करना
ruler (governor) s.m. prabhū प्रभु
run, v.n. daurnâ दौड़ना
rust, s.m. morchâ मोर्चा

S.

sad, udâs उदास
saddle, s.f. kâthî काठी
safe, susth सुस्थ; sukh सुख
safety, s.m. kshem क्षेम; s.f. kuśalatâ कुशलता
sail, s.m. pâl पाल
sailor, s.m. mânjhî मांझी
salary, s.m. māsik मासिक
sale, s.f. bikrî बिक्री
saleable, bikâ,û बिकाऊ
salt, s.m. namak नमक; s.m. lon लोन
salt, khârâ खारा
same, sam सम; wahî वही
sample, s.m. bāngî बांगी

sand, s.f. bālû बालू
satisfaction, s.m. khush खुश; s.m. sukh सुख; (revenge) palṭā पलटा
satisfy, v.a. manânâ मनाना; (hunger) v.a. bhar-peṭ khilânâ भरपेट खिलाना
save (rescue) v.a. bachânâ बचाना; (set aside) v.a. rakhnâ रखना
saw, v.a. âre se do kar ḍâlnâ आरे से दो कर डालना
say, v.a. kahnâ कहना
saying, s.f. kahâwat कहावत
scarce, anokhâ अनोखा
scatter, v.a. bithrânâ बिथराना
score, s.f. koṛî कोड़ी
scorn, v.a. ghin karnâ घिण करना
scrape, v.a. khurachnâ खुरचना
scratch, v.a. bakoṭnâ बकोटना
scrawl, v.a. chichṛhîkhîchnâ चिचड़ी खीचना
scream, v.n. chillânâ चिल्लाना
screw, s.m. pech पेच
scribe, s.m. kâyath कायथ; s.m. lekhak लेखक
sea, s.m. samudra समुद्र
seal, s.m. chhâp छाप; s.f. mudrâ मुद्रा

seal, v.a. mudrâṅkit karnâ
मुद्रांकित करना

seam, s.m. sîwan सीवन

search, s.m. khoj खोज

search, v.a. dhûṇḍhnâ ढूँढ़ना

sea-shore, s.m. samudra kâ
tîr समुद्र का तीर

season, s.m. mausim मौसिम ;
s.m. ritu ऋतु

secret, s.m. bhed भेद

secret, chhipâ hu, â छिपा हुआ ;
gupt गुप्त

section, s.m. khaṇḍ खण्ड

secure, v.a. pakar rakhnâ
पकड़ रखना

see, v.a. dekhnâ देखना

seed, s.m. bîj बीज

seek, v.a. dhûṇḍhnâ ढूँढ़ना

seize, v.a. pakarnâ पकड़ना

select, v.a. chunnâ चुनना

sell, v.a. bechnâ बेचना

send, v.a. bhejnâ भेजना

send for, v.a. maṅgânâ मंगाना ;
v.a. bulânâ बुलाना

sense, s.f. buddhi बुद्धि ; s.f.
bûjh बूझ

sensible, gyâni ज्ञानी

sentence, s.f. bâṭ बात ; vâkya
वाक्य

sentiment (opinion) s.f. mati
मति

separate, jude jude जुदे जुदे

alag alag अलग अलग

separate, v.a. algânâ अलगाना

serene, sânt शान्त ; swachchh

सख

serious, dhîr धीर ; sachchâ

सच्चा

servant, s.m. naukâr नौकर ;

s.f. dâsî दासी

serve, v.a. naukârî karnâ

नौकरी करना ; sewâ karnâ

सेवा करना

service, s.f. naukârî नौकरी ;

s.f. sewâ सेवा

set (a trap) v.a. lagânâ लगाना

set out, v.n. chalâ jânâ चला

जाना

settle (an account) v.a. chu-
kânâ चुकाना

severe, kaṭhor कठोर

sew, v.a. sînâ सीना

shade, s.f. chhâṅh छाँह

shake, v.a. hilânâ हिलाना

shame, s.f. lâj लाज

shape, s.m. ḍaul डौल ; s.m.
rûp रूप

share, s.m. bhâg भाग

sharp, tîkhâ तीखा

shave, v.a. mûṇṇâ मूँड़ना

shed (to scatter) v.n. phail-
nâ फैलना ; (to pour out),

v.a. dhâlnâ ढालना

sheet (for covering) *s.m.* orhnâ ओढ़ना; (of paper)

s.m. tâ, ताव

shell, *s.f.* sîpî सीपी

shelter, *s.m.* chhappar छप्पर

shelter, *v.a.* chhipânâ छिपाना

shine, *v.n.* chamaknâ चमकना

shoot, *v.a.* golî marnâ गोली

मारना

shop, *s.f.* dûkân दूकान

short, chhoṭâ छोटा

shoulder, *s.m.* kândhâ कांधा

show, *v.a.* dikhânâ दिखाना

shun, *v.n.* dûr bhâgnâ दूर

भागना

shut, *v.a.* band karnâ बन्द

करना

sick, bîmâr बीमार; rogî रोगी

sigh, *v.n.* sâns bharnâ सांस

भरना

sign, *s.f.* sain सैन

sign (a document) *v.a.* sahîh

karnâ सहीद करना; nâ-

mâkshar likhnâ नामाक्षर

लिखना

signify (make known) *v.a.*

batlânâ बतलाना; (to im-

port) *v.a.* arth denâ अर्थ

देना

silence, *s.m.* maun मौन

silent, maunî मौनी

silk, *s.m.* reśam रेशम

silliness, *s.m.* bholâpan भो-

लापन; (folly) *s.f.* mûr-

khatâ मूर्खता

similar, sârîkhâ सरीखा

sin, *s.m.* pâp पाप

sin, *v.a.* pâp karnâ पाप करना

sincere, nishkapat निष्कपट;

śuddhabhâv शुद्धभाव

sincerity, *s.f.* sachautî सच्चीटी

sing, *v.n.* gânâ गाना

singular, anokhâ अनोखा

sink, *v.n.* dûb jânâ डूब जाना

sit, *v.n.* baiṭhnâ बैठना

size (bulk) *s.f.* ḍil डील; *s.f.*

barâî बड़ाई

sketch, *s.m.* kaṭkanâ कटकना

skilful, chatur चतुर; nipuṇ

निपुण

skill, *s.m.* guṇ गुण; *s.f.* ni-

punatâ निपुणता

sky, *s.m.* âkâś आकाश

sleep, *s.f.* nînd नींद

sleep, *v.n.* sonâ सोना

smart, *v.n.* parparânâ पर-

पराना

smell, *s.f.* bâs बास

smell, *v.n.* sūnḡhnâ सूंघना

smile, *s.f.* muskân मुसकान

smile, *v.n.* muskurânâ कुस-

कुराना

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smoke, *s.m.* dhû,ân धूआं
smooth, *chiknâ* चिकना
snarl, *v.n.* gurajnâ गुरजना
snatch, *v.a.* chbîn lenâ छीन

लेना

sneeze, *v.n.* chhînkânâ छींकना
snow, *s.f.* barf बर्फ; *s.m.* him

हिम

soap, *s.m.* sâbûn साबून
soft, *narm* नरम; *komal*

कोमल

soil (land) *s.f.* mittî मिट्टी
solicit, *v.a.* mângnâ मांगना
sorrow, *s.m.* khed खेद

sorrowful, *udâs* उदास
sorry, *v.n.* udâs honâ उदास

होना

sort, *s.f.* bhânti भांति
sort, *v.a.* kram se rakhnâ

क्रम से रखना; *v.a.* chunnâ

चुनना

soul, *s.f.* jân जान; *s.m.* âtmâ

आत्मा

sound, *s.f.* bâng बांग; *s.m.* śabd शब्द

sour, *khaṭṭâ* खट्टा

sow, *v.a.* bonâ बोना

space, *s.f.* jagah जगह; *s.m.* antar अन्तर

spare, *v.a.* chhimâ karnâ छिमा करना

spark, *s.f.* chingârî चिंगारी

speak, *v.n.* bolnâ बोलना

specimen, *s.m.* namûnâ नमूना;
s.f. bângî बांगी

spectacles, *s.m.* upanetra
उपनेत्र

spend, *v.a.* urânâ उड़ाना; *v.a.*

vyay karnâ व्यय करना

spice, *s.m.* masâlâ मसाला

spill, *v.a.* girânâ गिराना

spite, *s.f.* ghin घिन

split, *v.a.* phârînâ फाड़ना

spoil, *v.a.* bigârînâ बिगाड़ना

spot (splash) *s.m.* chhîṇṭâ
छींटा

spread, *v.a.* bichhânâ बि-

छाना

spring (fountain) *s.m.* sot
सोत; (of the year) *s.m.* vasant वसन्त

spring up, *v.n.* uchhalnâ
उछलना

sprinkle, *v.a.* chhiraknâ
छिड़कना

stag, *s.m.* bârâ-singâ बारा-
सिंगा

stairs, *s.f.* sîrîhî सीढ़ी

stand, *v.n.* kharâ honâ खड़ा
होना

stare, *v.a.* tâknâ ताकना

starve, *v.n.* bhûkh marnâ
भूख मरना

station (place) *s.m.* thânw
ठांव; (dignity) *s.m.* pad

पद; *s.f.* padwî पदवी

stay, *v.n.* rahnâ रहना

steady, *drîh* दृढ़

steal, *v.a.* churânâ चुराना

steep, dhâlwnâ ढालवां

steer, *v.a.* nâ, o chalânâ नाव

चलाना

stick, *s.f.* lakrî लकड़ी

stick (together) *v.a.* chiptânâ
चिपटाना; *v.n.* chimaṭnâ

चिमटना

stiff, karâ कड़ा

still, achal अचल

sting, *s.m.* ḍaṅk डंक

sting, *v.a.* ḍaṅk mârâ डंक

मारना

stir, *v.n.* hîlnâ हिलना

store, *s.f.* pūñjî पूंजी

story, *s.f.* kahânî कहानी

straight, sîdhâ सीधा

strain (twist) *v.a.* kachkânâ
कचकाना; (to filter) *v.a.*

gârâ गारना

straw, *s.f.* khar खड़

strength, *s.m.* bal बल

stretch, *v.a.* tânnâ तानना

strike, *v.a.* mârâ मारना;
(as a clock) *v.n.* bajnâ

बजना

string, *s.f.* rassî रस्सी; *s.f.*
dorî डोरी

strip, *v.a.* naṅgâ karnâ नंगा
करना

strong, balwân बलवान

study, *v.a.* parhnâ पढ़ना

stumble, *v.a.* ṭhokar khânâ
ढोकर खाना

subdue, *v.a.* jîtnâ जीतना

subject (topic) *s.f.* bâṭ बात

submit, *v.n.* adhîn honâ
अधीन होना

subscribe (to sign) *v.a.* sahîh
karnâ सहीह करना; (to
give) *v.a.* denâ देना

substitute, *v.a.* badlî rakhnâ
बदली रखना

succeed (prosper) *v.n.* ban
parnâ बन पड़ना; (follow)

v.n. pîchhe ânâ पीछे आना

success, *s.f.* siddhi सिद्धि

successor, *s.m.* pichhlagâ
पिछलगा

suck, *v.a.* chûsnâ चूसना

suffer, *v.n.* sahnâ सहना

suit, *v.n.* phabnâ फबना

suitable, yogya योग्य

summer, *s.m.* garmâ गर्मी;

s.m. dhûp-kâl धूपकाल

summons (in law) *s.m.* saman
समन; (calling) *s.m.* bu-

lâwâ बुलावा

superintend, v.a. rakhwâlî
karnâ रखवाली करना

supplicate, v.a. bintî karnâ
बिनती करना

supply, v.a. denâ देना

support (sustain) v.a. thânbh-
nâ थांभना ; (nourish) pâlâ
पालना

suppose, v.a. anumân karnâ
अनुमान करना

sure, nihchai निश्चय

surety (at law) s.m. zâmin
जामिन

surface, s.f. prishth पृष्ठ ; *s.m.*
bâhar बाहर

surprise, s.f. ghabrâhaṭ
घबराहट

surprise, v.a. chamatkrit
karnâ चमत्कृत करना

surround, v.a. gherâ ghernâ घेरना

suspicion, s.m. gumân गुमान ;
s.f. śaṅkā शंका

swarm (of insects) s.m.
jhuṇḍ झुंड

sweep, v.a. jhâr ḍâlnâ झाड़
डालना

sweet, mīṭhâ मीठा

swell, v.n. phûl jânâ फूल
जाना

swim, v.a. tairnâ तैरना

swing, v.n. jhûlnâ झूलना

sword, s.f. talwâr तलवार

system (scheme) s.m. kaṭkanâ
कटकना ; (manner) *s.m.*
mârg मार्ग

T.

take, v.a. lenâ लेना ; (medi-
cine) *v.a.* khânâ खाना ;
(take off clothes) *v.a.* utâr
ḍâlnâ उतार डालना

talk, v.n. bolnâ बोलना

teach, v.a. sikhânâ सिखाना

teacher, s.m. guru गुरु

tear, v.a. phârâ phârâ फाड़ना

tell, v.a. batânâ बताना

tend (incline) v.a. jhuknâ
झुकना

term (name) s.m. nâm नाम ;
(term time) *s.m.* darbâr kâ
kâl दर्बार का काल

terminate, v.n. nipaṭnâ नि-
पटना ; *v.n.* ant ko pa-
huṇchnâ अन्त को पड़चना

thank, v.a. dhan mânnâ धन
मानना

thatch, s.m. ghâs घास

thatch, v.a. chhânâ छाना

thick, moṭâ मोटा

thin, patlâ पतला

thought, s.f. chintâ चिन्ता

threaten, v.a. dhamkânâ
धमकाना

throne, s.f. gaddî गद्दी

throw, v.a. phenk denâ फेंक
देना

thunder, v.n. garajnâ गरजना

tide, s.m. jo,âr जोआर

tidings, s.m. samâchâr समा-
चार

tie, v.a. bândhnâ बांधना

tiger, s.m. bâgh बाघ

till, v.a. jotnâ जोतना

timber, s.m. kâth काठ

time, s.m. kâl काल

timid, darwaiyâ डरवैया

tire, v.a. thakânâ थकाना

title, s.m. nâm नाम; *s.f.*
padwî पदवी

tobacco, s.m. tambâkû तम्बाकू

tolerable, aisâ-waisâ ऐसा वैसा

tooth, s.m. dânt दांत

torch, s.f. ulkâ उल्का

toss, v.a. uchhâlnâ उछालना

touch, v.a. chhûnâ छूना

toy, s.m. khilaunâ खिलौना

trade, s.m. pesâ पेशा; *s.m.*

byopâr ब्योपार

transact, v.n. ba-jâ lânâ बजा
खाना

transfer, v.a. sarkânâ सर-
काना

transgress, v.a. lānghnâ
लान्घना; *v.a.* tornâ तोड़ना

translate, v.a. ulthâ karnâ
उल्था करना

translation, s.m. ulthâ उल्था

transport, v.a. uṭhâ le jânâ
उठा ले जाना

travel, v.n. chalnâ चलना

treacherous, chhalî छली

tread, v.a. pânw rakhnâ पांव
रखना

treasury, s.m. kosh कोष

tremble, v.n. kânpnâ कांपना

trial, s.f. jānch जांच; (at
law) *s.m.* mukaddamâ
मुकद्दमा

trifle, s.f. halkî bâṭ हलकी
बात

trifle, v.n. khelnâ खेलना

trouble, s.m. dukh दुख

trust, s.m. bâwar बावर; *s.m.*
viśwâs विश्वास

trust, v.a. bâwar or viśwâs
karnâ बावर or विश्वास
करना

truth, s.f. sachâî सच्चाई

try, v.a. yatna karnâ यत्न
करना

tumble, v.n. gir paṛnâ गिर
पड़ना

tune, s.m. raṅg रंग

turn, v.a. ultânâ उलटाना

twist, v.a. ainṭhânâ रेंडाना

U.

ugly, kurûp कुरूप

umbrella, s.m. chhâtâ छाता

unanimous, ek-mat एक मत

unbecoming, anuchit अनुचित

uncertain, anjân अनजान ;

śaṅkit शंकित

unchangeable, nirvikâr निर्वि-

कार

undergo, v.n. sahnâ सहना

understand, v.a. (n.) samajh-

nâ समझना

undertake, v.a. hâth lagânâ

हाथ लगाना ; *v.a.* śurû karnâ

शुरू करना

unexpected, achânchak अचां-

चक

unfit, anuchit अनुचित

unfurnished, asajja असज्ज

unhappy, dukhî दुखी

unhurt, binâ hânî बिना हानि

unite, v.a. milânâ मिलाना

unjust, adharmî अधर्मी

unkind, kuśil कुशील ; *dayâ-*

hîn दयाहीन

unlawful, harâm हराम ; *śâs-*

traviruddh शास्त्रविरुद्ध

unlearned, anparhâ अनपढ़ा

unlock, v.a. tâlâ kholnâ ताला

खोलना

unmerciful, kripâhîn कृपा-

हीन

unreasonable, anyâya अन्याय

unsearchable, samajh se pare

समझ से परे

unspeakable, bayân se bâhar

बयान से बाहर

unsteady, chapal चपल

unwilling, nâ-râz ना राज

unwise, agyân अज्ञान

unworthy, ayogya अयोग्य

upper, ûparî ऊपरी

upright, kharâ खड़ा

urge, v.a. hânknâ हांकना

urgent, âvasyak आवश्यक

use, s.m. kâam काम

use, v.n. kâam men lânâ काम

में लाना

utter, v.a. kahnâ कहना

V.

vain (conceited) ghamandî

घमण्डी ; (useless) vyarth

वर्थ

valuable, bare mol kâ बड़े

मोल का

value, s.m. mol मोल
value, v.a. mol ṭhahrânâ
 मोल ठहराना
vanity, s.m. ghamand घमण्ड
various, anek अनेक
varnish, s.m. luk लुक
varnish, v.a. luk lagânâ
 लुक लगाना
venture, v.a. dhârhas bândh-
 nâ ढाढ़स बांधना
verily, sach much सच सुच
vexation, s.m. kleś क्लेश
vice, s.m. adharm अधर्म
vigilant, chaukas चौकस
village, s.m. gânw गांव
vindicate, v.a. nirdoshî ṭhah-
 rânâ निर्दोषी ठहराना
violate (orders) v.a. tuchchh
 jânnâ तुच्छ जानना; (sexu-
 ally) pardâ lûtnâ पर्दा
 लुटना
violent, prabal प्रबल
virtue, s.m. dharm धर्म; *s.m.*
 guṇ गुण
visit, v.a. bheṭṭnâ भेंटना
voice, s.m. bol बोल
volume, s.m. pustak पुस्तक
voyage, s.f. jalayâtrâ जलयाना

W.

wafer, s.f. ṭikiyâ टिकिया

wages, s.f. kamâ,î कमाई
wait, v.n. rahnâ रहना
wake, v.n. jagnâ जगना
walk, v.n. paioṇ jânâ पैरो
 जाना
wall, s.f. bhît भीत
wander, v.n. ghûmnâ-phirnâ
 घूमना फिरना
want, v.a. châhnâ चाहना
warehouse, s.f. koṭhî कोठी
warm, garm गर्म
warp (twist) v.n. ainthnâ
 ऐंठना
warrant, v.a. nirdoshî ṭhah-
 rânâ निर्दोषी ठहराना
wash, v.a. dhonâ धोना
washerman, s.m. dhobî धोबी
waste, v.a. gañwânâ गंवाना
watch (time-piece) s.f. ghaṛī
 घड़ी
watch, v.a. tâknâ ताकना; *v.a.*
 dekhnâ देखना
wax, s.m. lâkh लाख
way, s.m. bāt बाट
wear, v.a. pahinnâ पहिनना
weave, v.a. bunnâ बुनना
week, s.m. aṭhwârâ अठवारा
weep, v.n. ronâ रोना
weigh, v.a. taulnâ तौलना
weight, s.m. tol तोल
welcome, sukhad सुखद
well, s.m. ku,â कुआ

wet, gîlâ गीला
whisper, *v.n.* phusphusânâ
 फुसफुसाना
whistle, *v.a.* sîtî bajânâ
 सीती बजाना
whole, sab सब
wide, chaurâ चौड़ा
wife, *s.f.* strî स्त्री; *s.f.* jorû
 जोरू
window, *s.f.* khirkî खिड़की
winter, *s.m.* jârâ जाड़ा
wisdom, *s.m.* gyân ज्ञान
wise, gyânî ज्ञानी
wish, *s.f.* châh चाह
witness, *s.m.* gawâh गवाह
witness, *v.a.* dekhnâ देखना
wonder, *s.m.* achambhâ
 अचम्भा
wonder, *v.n.* chakit honâ
 चकित होना
work, *v.a.* kâm karnâ काम
 करना
world, *s.m.* bhûgol भूगोल
worship, *v.a.* pûjâ karnâ
 पूजा करना
worthy, yogya योग्य
wound, *s.m.* ghâ, घाव
wreck, *s.m.* naubhaṅg नौसंग;

s.f. jahâz-shikastagî जहाज
 शिकस्तगी
wring, *v.a.* nichornâ नि-
 चोड़ना
write, *v.a.* likhnâ लिखना
wrong, *s.m.* apakâr अपकार
wrong (different) aur hî
 और ही

Y.

yard, *s.m.* gaz मज
year, *s.m.* baras बरस
yellow, pîlâ पीला
yesterday, *s.m.* kal कल
young, jawân जवान; yuvâ
 युवा
youth, *s.m.* kumâr कुमार

Z.

zeal, *s.m.* utsâh उत्साह; *s.f.*
 sar-garmî सरगर्मी
zealous, utsâhî उत्साही; sar-
 garm सरगर्मे
zephyr, *s.f.* mand-bayâr मन्द-
 बयार

A D D E N D A.

- Page 2. line 4. The letter ञ is pronounced, in the Panjâb, *gny* ; and, in the Dakkhan, *jny*.
- p. 3. ll. 18, 19. The pronunciation here given of *ai* and *au* is only approximate. The real sounds are a little complex, but easily acquired by the ear.
- p. 4. ll. 4, 5. Practically no distinction is made between the pronunciation of ञ and ञ, both being sounded like *sh* in English ; but ञ is, by some, pronounced like *kh* (see p. 5. l. 34).
- p. 5. l. 31. This peculiarity applies more to the Eastern than the Western side of the Hindî area.
- p. 8. l. 12, *for* often read sometimes.
- p. 9. l. 3. The word *ânsu* is most commonly masculine.
- „ l. 4. This short *i* is not always dropped, the plural being, more correctly, *sampattiyon*.
- p. 10. l. 2. The nom. pl. may also be *bhaveni*, *bhoni*, or *bhoni*.
- „ ll. 3, 4. There are other singular forms of the words here given, to wit, *gâe*, *son*, and *ron* or *rûn* respectively. The plurals are none the less irregular.
- „ l. 22. In the Panjâb, the best nominative plural form of *lakṛi* is held to be *lakṛiyen*.
- p. 12. l. 9. The word *bhî* may be added to enhance the meaning ; thus *yah aur bhî barâ hai*, “ this is still larger.”
- p. 13. l. 14, *for* Gunnû read Gannû.
- p. 22. l. 7. To *karnewâlin* add “ or *karnewâliân*.”
- „ ll. 9, 10. For *karûnge* and *karûngin* read *karenge* and *karengin* respectively.
- p. 32, l. 28, *for* किय read किया
- p. 47. l. 35. The ordinary imperfect participle conveys

frequently a similar meaning; thus *wah strī hañstī ātī thī* also means "That woman was coming laughing."

p. 58. l. 5, for बात read बाट

p. 79. l. 9. These forms are deemed specially objectionable.

„ ll. 11, 13. In this sentence *us*, though incorrect, is frequently thus used in the Hindī of the Panjāb.

p. 80. l. 28, for पुरष read पुषष

p. 82. l. 16, for I wished I had read Had I wished I could have.

p. 85. l. 3. For दूर्योधन read दुर्योधन

p. 87. l. 33. For *pachhtāwā* read *pachhtāwe*.

p. 90. l. 8. Some hold that the Dative-Accusative is the proper form in these cases; or the inflected masculine form of the Genitive; thus, *Us ne mere talwār mārī* or *Us ne mujh ko talwār mārī*.

p. 91. l. 19. Omit the word "again."

p. 92. l. 3. This extraordinary sentence is given as a curiosity. It is, however, the production of Mathurā Prasāda Mīśra, one of the most careful writers of Hindī.

p. 94. ll. 10, 11. For *kartā* read *kartā hai*.

„ ll. 33, 34; p. 102, ll. 8, 9. *Dukhī* is more common than *dukh se*.

p. 95. l. 11. *Phir phirke* is more common than *phir phir se*.

p. 97. l. 9. The Genitive is more common than the Ablative in such sentences.

p. 100. l. 1. This sentence is only intended to show the strange expressions sometimes met with.

p. 102. l. 6. *Sīdhepan se* is better than *sīdhā,ī meñ*.

p. 103. ll. 5, 6. For *rājasu-* read *rājasū-*.

p. 104. ll. 31, 32. The *ke* is accounted redundant in this sentence.

p. 108. ll. 7, 8. Some would prefer *kiye* in this sentence.

„ l. 10. This is generally the case when the substantive denotes rational beings.

„ l. 23, for price to read price of that to.

p. 111. l. 12, for fetch read wheel round.

- p. 112. l. 14. For *chal* read *chalí*.
- p. 114. ll. 21, 24. For *moṭiyon* read *motiyon*.
- p. 115. ll. 10, 11. Add *hai* to the sentence.
- p. 116. ll. 2, 4, 6, 7. It is better to insert *hai* after *kahná* and *jíná* respectively.
- p. 117. ll. 7, 9. *Kaun se* is better than *kaun sá*.
 „ ll. 14, 15. *Tum ne* is, of course, the ordinary form.
- p. 119. ll. 9, 10, 12, 14. For *târe ko* and *sûrya ko* it is better to use *târe men* and *sûrya men* respectively.
- p. 120. ll. 3, 4. For *burrhâ* read *burrhî*. This proverb also exists in the form *andhî pîse kuttâ khâ.e*.
- p. 122. l. 34. This sentence may also mean “Come what will,” or “Let it happen if it chooses.”
- p. 129. l. 4. A better translation is “I was nearly dead with fright.”
 „ l. 32. For उम read उस
- p. 140. ll. 5, 6. For *âî* read *âyâ*.
- p. 143. l. 6. *Us se* may be used for *wah*.
- p. 150. ll. 19, 21. For *naukonwâle* may be used *naukâwâle*, *navakâwâle*, or *navakâ, onwâle*.
- p. 156. ll. 1, 2. *Lobh ke* may be used for *lobh se*.
 „ ll. 33, 36. The *ko* of *sâstرون ko* is considered inelegant in these sentences.
- p. 157. ll. 10, 12. The form *sohtâ* is much more common than *sobhtâ*.
 „ l. 15. *Phalwân* is not so common as *phaladâyak*.
 „ l. 26. For हत्यु read मृत्यु
- p. 160. ll. 20, 21. In this sentence *men* is deemed superfluous.

The following extracts from a petition presented this year (1882) will show how the people of the Panjâb urge the claims of Hindî, and, at the same time, will afford another illustration of Hindî composition.

हम लोग गवर्णमेण्ट का धन्यवाद करते हैं कि यह साधारण लोगों में विद्याप्रचार के विषय सोच विचार कर रही है। इस

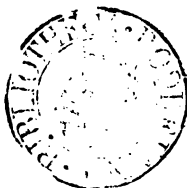
में कोई संदेह नहीं कर सकता कि यह मतलब तभी पूरा हो सकता है जब कि लोगों को उन की अपनी बोली में शिक्षा दी जाय। पर अफ़सोस की बात है कि इस देश पञ्जाब में देश-भाषा अर्थात् लोगों की बोली में शिक्षा नहीं होती। और उड़कू जो कि एक बनावटी बोली है और जिसे इस देश के लोग ऐसा ही कम समझते हैं जैसा कि दक्षिण या बङ्गाले के लोग वह सरकार की हिमायत से हम लोगों को जोर से सिखाई जाती है। इस के विषय में जो भ्रम हो रहा है उस के दूर करने के लिये हम लोगों को इस देश के एक छोड़ नव्य लाख वाशियों की अपनी बोली का दावा पेश करने का अच्छा समय दाय आया है। हम यह निवेदन इस लिये करते हैं कि ऐसा न हो कि हाल की शिक्षा की कुरीति को जारी रखने से सरकार की जो इच्छा है अर्थात् साधारण लोगों में विद्याप्रचार करना उस में विघ्न पड़े। पर मुसलमान लोगों के लिये उड़कू का रखना यदि बहुत ही जरूरी मालूम हो तो हम यह विनती के साथ अरज करते हैं कि इस देश के साधारण लोगों को विद्यादान करने की जो कुछ तजवीज हो उस में हिन्दी भाषा के द्वारा शिक्षा देने का यदि अधिक न हो तो उतना तो प्रबन्ध करना चाहिये जितना कि उड़कू के लिये हो। विशेष करके जहां हिन्दू विद्यार्थी अधिक हों। इस प्रस्ताव के विरुद्ध यदि कोई ऐसा कहे कि इस में केवल अब की नीति को ही बहुत बदलना नहीं पड़ता वरन् इस से भाषाओं की संख्या भी बढ़ती है भाषाओं की जितनी एकता हो उतनी ही अच्छी है। तो जानना चाहिये कि यह अरज झूठा है क्योंकि यह देश हिन्दुस्थान का प्राय यूरोप के समान एक महादेश है इस में एक बोली का होना कब सम्भव है। और यदि एक बोली का होना सम्भव भी हो तो यह देवनागरी अक्षरों में लिखित हिन्दीभाषा के द्वारा ही हो सकता है। क्योंकि इस भाषा और अक्षरों को हिन्दुस्थान के सब भागों के लोग समझते हैं। ऐसा अधिकार इस देश की और किसी भाषा वा अक्षरों का नहीं है। हिन्दीभाषा को पञ्जाबी हिन्दुस्थानी बङ्गाली मराठे गुजराती सिन्धी मारवाड़ी अधिक क्या कहें

भारतखण्ड के सब देशवासी समझते हैं पर उड़दू को ऐसा नहीं समझते। हमारे उपरले प्रस्ताव के अनुसार हम यह भी सुचना करते हैं कि सरकार ऐसा नियम करे कि इस देश में जितने आरम्भ के स्कूल हैं उन में हिन्दीभाषा के द्वारा शिक्षा हो और जहां आवश्यक हो वहां उड़दू भी पढ़ाई जावे। और जितने मिडल (मध्य) स्कूल हैं उन में फ़ारसी के स्थान में संस्कृत सिखाई जाय अथवा जहां आवश्यक हो वहां फ़ारसी भी रहे पर अब जैसा होता है अवरदखी न सिखाई जाय।

Translation.

We feel very thankful to Government for its having taken up the question of diffusing education among the masses. That the only practical way of effecting this is to make the vernacular of the people the medium of instruction admits of no question. But, unfortunately, in the Panjâb, instruction is not given in the Bhâshâ, or the vernacular of the district; on the other hand, Urdû, an artificial language, which is as foreign to the Panjâbîs as it is to the inhabitants of the Deccan or Bengal, has been forced upon us under the patronage of Government. To remove misconception on this subject, we take this favourable opportunity of urging the claims of the mother-tongue of the nineteen millions of this province, so that the object of Government, i.e. the spread of primary education among the masses, may not be frustrated by a continuation of the present injurious system If it be deemed indispensably necessary to maintain Urdû for the sake of the Muhammadan population, we respectfully beg to urge that in any scheme of mass education that may be devised for this province, the instruction of the people through the Hindî Bhâshâ should have at least equal place with, if not greater than, Urdû, especially where the majority of the students are Hindûs. It might be urged against this proposal that it not only involves great changes in the present system, but also tends to multiplicity of vernaculars, whereas their unity would be more useful.

But this argument is fallacious, for Hindustan is a continent almost as extensive as Europe, and when was a single form of speech possible there? And if a single vernacular were possible, then it could only be the Hindî Bhâshâ written in Devanâgarî characters, because that language and its characters are understood by all sections of the people of Hindustan. The Hindî Bhâshâ is understood by the Panjâbîs, Bengâlîs, Marâthas, Gujarâtîs, Sindhîs, Mârwarîs, and, in short, by all the inhabitants of northern India; but Urdû is not. In order to carry out the above proposal, we hope that the Government will enact that instruction in all elementary schools should be given in Hindî, and, wherever necessary, Urdû should be taught; and that in every Middle School Sanskrit should be taught instead of Persian; or, where necessary, let Persian remain, but not be forcibly imposed as at present.



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